

ROCK'S SUPERSTARS ON TOUR - IN CONCERT - BACKSTAGE

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ELTON JOHN

QUEEN

DAVID BOWIE

SPRINGSTEEN

PATTI SMITH

E.L.O.

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THE RAMONES

MEAT LOAF

TALKING HEADS

HALL AND OATES

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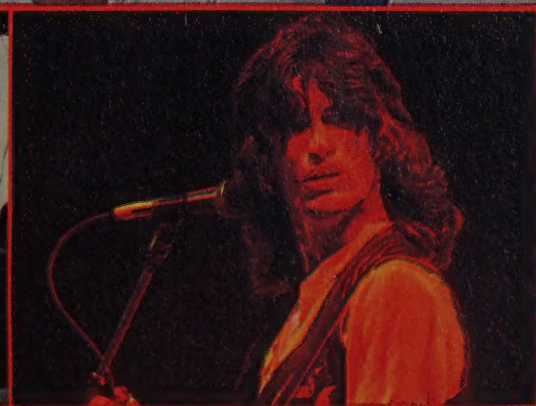
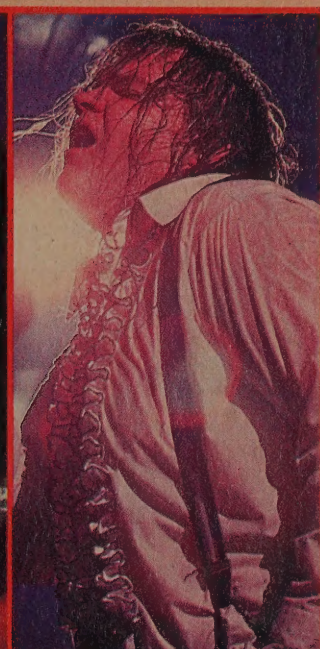
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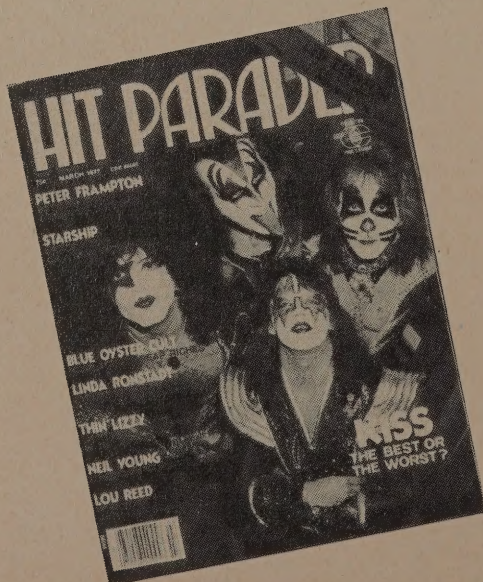
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Billy Joel was safely in his house with a bad cold on the day of New York's worst snowstorm and he hadn't seen the full page Time Magazine story on him yet. "I wouldn't go out to get it today even if I was on the cover," he said.

How has his life changed with the huge (platinum) success of his 5th lp, *The Stranger*?

"I haven't felt that much of a change, really, I'm not on the road, so I can't tell. Even though we toured while the album was out, the tour was planned so that we played the large halls at the end anyway...

"More people recognize me now. People will come up to me on the street and say 'hey, I like your record.' It happened before, but it's happening more frequently now. I guess the only other thing is that I can attempt to buy a house now, and I could never even image that before.

"I want a house in Long Island somewhere..." (Not Malibu?) "Nah ... I always wanted to live on the north shore of Long Island. Although I'm not giving up the city. I'll still have an apartment here."

When we talked, Billy said his immediate plans include an Australian and European tour — he's huge in Australia: "Not too many people go there, from what I gather. It's very far away, and there's not that many cities to play ... We just went, and got an incredible response — Joel - mania, or something.

"I don't know why it clicked there so soon. Maybe people thought that I was going to come and just do a soft mellow piano man type thing. But we did a rock and roll show, which we've been doing for a long time in the States. And the reaction was - 'wow we didn't expect this'.

"I think any success I had was due to the touring I'd done, rather than records, until this one. More people know us from touring. And a lot of people who have heard this record don't even know 'Piano Man.' They're just finding that out now. I can tell from the mail I get — 'where have you been, I never heard of you' ... or 'how did you make such a good record, I never heard of you', and I think ... 'hey, I've been working for awhile, guys.'"

Billy credits much of the success of this album to producer Phil Ramone. "I think Phil really knows how to produce a record well. It's a more accessible album because it sounds good on the radio and the mix is good, and it's a more professionally done record. Plus, he liked my band and we got a good thing going in the studio.

"I can't think of anything in particular about this album that should make it any different than ... *Turnstiles*. I liked that one just as much as this one. I don't know...

"I always thought that the BIG BREAKTHROUGH would radically change me, and it hasn't. I guess if it happened when I was nineteen, or something, then it would have been a lot of changes (*he's 28*). I had kind of a minor hit with 'Piano Man' and then there was a nothing happening period, record - wise,

after that, but I went on the road. I don't intend to stop that, this is what I do."

"Just The Way You Are" sounds like a "classic". How does he feel about it? Did he know when he wrote it that it would be? "No. When I wrote 'New York State of Mind,' I thought that one was a classic. With this, I just thought it was a good song. I feel special about all of them when I write them. This one ... I think I wrote it in two stages. I had a melody idea, and then I forgot it. That bugs you sometimes, because you wake up in the middle of the night, and you have an idea and then you think 'Oh, did I have a dream, or did I forget it, or what?'"

"That's why it's good to have a tape recorder ... next to the piano, so when you jump out of bed, and you go to the piano you can play and also record it. Of course in New York City you can't really bang away at four in the morning ... which is another reason I want to get a house."

As for "Just the Way" ... "I think I was sitting in the office one day and right in the middle of the conversation I said 'I gotta go ... right now,' and I kept humming it in the cab to remember it and I got home and I finished it. But I didn't know it was a hit single, I don't sit down and try to write those kind of things."

On stage, does he feel restricted sitting behind the piano? "Well, sometimes, especially in the bigger rooms. But I'm not a front man, I've tried standing up and I don't know what to do with my hands — I look like Joe Cocker. I'm not a good guitar player so I wouldn't even try faking guitar playing onstage. It's fourteen years of being a musician, and sitting down to play. I guess the piano is sort of a crutch. It's my little shield.

"It's got to get awful boring for people to just watch this guy sitting behind a piano. I think of how I would feel watching it, so I stand up once in awhile. I talk whenever I can."

Joel is in an unusual business position, he's managed by his wife Elizabeth, which he says works out "pretty good." "Before she was managing me, she was the one who worked out the household financial things. She's good with money, budgeting, all that stuff. She's been doing it for a long time. She's been watching people do the right things and the wrong things in management for a long time, so one night I said to her, 'look, why the hell don't you do it — because you know about it.' Of course you know there are people who'll think, 'uh-oh, his wife is managing him...' But I never had any doubts that she would be able to do a good job. She's smart and she's wanted to have her own career for awhile, and if I can't trust her ... really, where can I go after that?"

"Otherwise, the same problems that come up would be the same problems that people who live together who have a career have anyway. She can almost pretty much second guess what I would want done. Some things are understood, 'that's the way he is'...

"Like, she knows I don't like to go to record stores to sign albums. Why? I feel



"I always thought that the BIG BREAKTHROUGH would radically change me, and it hasn't..."

"I DON'T LIKE TO FEEL LIKE A BOX OF CORNFLAKES" Says BILLY JOEL

like I'm Donny Osmond. They set you up on this Santa Claus throne ... I don't like the exalting part of the rockstar thing. I'm not comfortable with it. Getting recognized is fun sometimes, sometimes I don't know how to deal with it. I don't like to feel like a box of cornflakes. I'm not good at it that kind of self promotion. I'm basically not a capitalist, and all those trimmings ... As for meeting fans, I'd rather meet them in a bar and have a couple of drinks. It's a more realistic situation.

"Believe it or not, I feel really good about the way this has happened more for the people who have hung in there with me when the money wasn't there; the guys in the band who had to stay in sleazy hotels ... 'cause I got a lot of satisfaction as Billy Joel for awhile — I got the applause, and the chance to write and perform my songs.

"I'm pretty cynical, I don't trust all of it. I know rock and roll, and the music business. You could be on top for awhile and then boom, you could be down. As soon as you've made it, you're obsolete. Elton was the biggest and now everybody loves to take shots at him and say he's burned out, and these are people who loved him a few years ago.

"This is a cruel business like that. As soon as you're on top, you're the one who has to get knocked off for whoever's going to be next. If the next record I put out, if it isn't as big as this one, it will be considered a 'bomb.' And then if I have another hit in a few years, it'll be called a 'comeback.'"

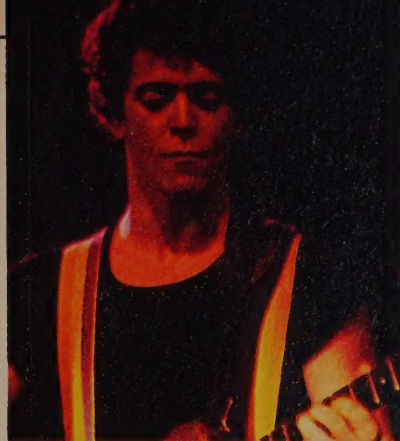
"I stopped thinking about all this. It's not my criteria for success at this point. I have to satisfy myself, and I love playing and I love that I can go on the road with these crazy guys." □ L. Robinson

ROCK & ROLL HOTLINE

ELO is currently headlining in Europe and plans to do the same here in the summer, performing mostly in outdoor stadiums. In the past their show has featured spectacular laser effects, but because you can't use lasers during the daytime — and many outdoor stadiums won't allow rock shows at night in the summertime — they're working on an all-new visual supplement for their big summer shows here.



ELO put together an all-new show...



He actually smiled and talked to the audience on several occasions...

Lou Reed wanted Camilla O'Grady to open for him at his six sold-out shows at N.Y.'s Bottom Line, and so she did — causing jaw-dropping reactions from much of the audience. She's a singer Lou "discovered" in the Anvil — a New York S&M bar — who wears black leather, is accompanied by a drummer and synthesizer player, and seems like a more bizarre, atonal Patti Smith.

Camilla's songs have titles like "Rock & Rouge" and "Love Comes Like a Cutthroat" (those are the printable ones) and she tries hard. The audience didn't seem to care for her much, but we thought she had ... potential.

Lou Reed himself looks quite healthy, even muscular these days, and his shows at the Bottom Line were received well. The standing room lines began at three in the afternoon for the 9 o'clock show, and ticketholders showed up at 6 to be sure of getting good seats.

Backed by six musicians and two singers, Lou performed material from his new "Street Hassle" ("Gimme Some Good Times," "Street Hassle," "I Wanna Be Black," "Dirt," "Leave Me Alone") and Lou Reed classics like "Sweet Jane" and "Rock & Roll." He actually smiled and talked to the audience on several occasions. In the audience: Andy Warhol and Bryan Ferry.

Because he was in a London recording studio putting the final touches on his new album, Elton John postponed taping his TV special originally scheduled for spring, 1978.

Although he was mostly busy re-mixing his latest single, "Ego," he also found time to record 15 tracks for his next album.

Those tunes he recorded in the U.S. with producer Thom Bell have been shelved for the moment; when Elton heard the final mixes, he decided they weren't quite what he had in mind.

(The Spinners, who recorded backup on "Are You Ready For Love?" with Elton, weren't sure whether or not those songs would be released, but Spinner Pervis Jackson recently said, "I've heard Elton sing, but that was the first time I ever heard him sing like that. He's a superstar anyway, but to listen to the way he was getting down on this song ... it was a phenomenon.")

EJ's TV special will be done later on this year, but you may have already seen a bit of Elton in movie theaters as the plan was to have Cinema Concepts do a promo for "Ego."



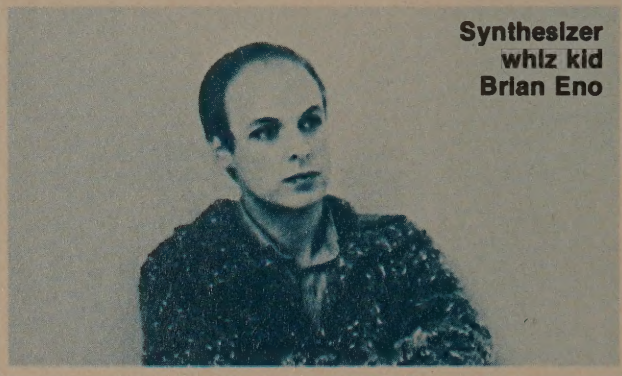
EJ also found time to record 15 tracks for his next album...

Synthesizer whiz kid Brian Eno (who recently helped out on David Bowie's albums as well as recording his own *Before and After Science* lp) was in New York recently to finalize plans to produce the next Talking Heads album.

Eno, who was backstage at Patti Smith's CBGB Theatre concert (where he was holding a hand-held movie camera, shooting footage for filmmaker Amos Poe) smiled and said "Yes, it's a very strong possibility that I will produce that album." (The rumors are that they'll record in Nassau.)

Indicating the movie camera, Eno laughed: "I've never even held one of these things before." Well, he was reminded, when he began with Roxy Music, he never played an instrument before, either...

Now that Eno's records, previously available in the U.S. only in import shops, will be released by Island Records, perhaps he'll tour — although he's not a big fan of either traveling to the U.S. or performing concerts, except for showing up to help out his friends (John Cale, David Bowie) during their gigs.



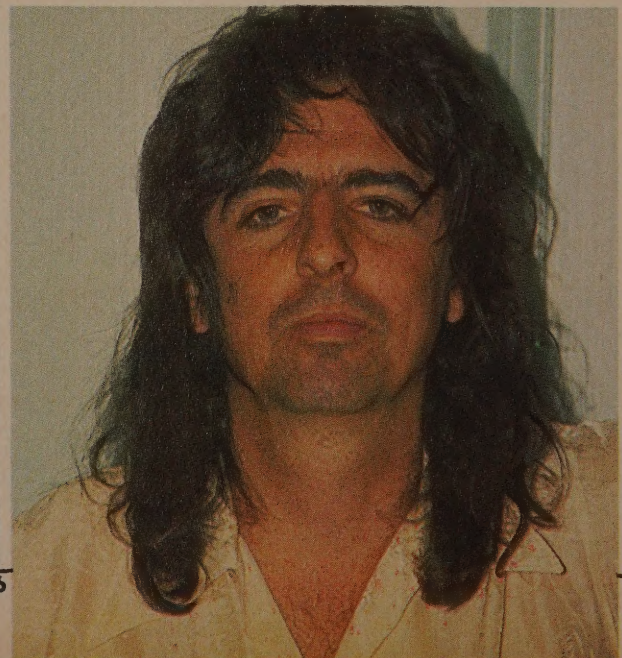
**Synthesizer
whiz kid
Brian Eno**

Out of that upstate New York facility for curing alcoholism and in Elaine's restaurant in New York City, a healthier looking Alice Cooper said that he's all better and was returning to Los Angeles to begin writing material for his next album.

"I haven't touched a drop of alcohol for four months," he said proudly, "And I gained about 15 pounds. I'm really into a whole health thing now, Bernie (Taupin) and I even joined a health club."

Alice was thrilled to be told about the compliment paid him by Bob Dylan who, in a recent interview, said he thought Alice was "an overlooked songwriter." "That's really something," Alice marveled, "especially coming from him."

"I haven't touched a drop of alcohol for four months..." Here, Alice in the old days.



Bob Gruen



"I consider this record the real beginning of my career."

When Warren Zevon performed at New York's Bottom Line, in the enthusiastic audience was Bryan Ferry who is now living in New York, looking for an apartment, and preparing his active re-entry to the rock scene.

Bryan was at Warren's show because Waddy Wachtel and Rick Marotta (Warren's guitarist and drummer who has also played with Linda Ronstadt and Jackson Browne) played on Bryan's recently recorded album in Montreux, Switzerland.

"It's the most intense album I've ever made, I think," Bryan said over dinner prior to Warren's show. "I consider this record the real beginning of my career."

The album will probably be titled "The Bride Stripped Bare" (a line in one of Bryan's songs and the title of a Marcel Duchamp painting) and should be released sometime this spring. There are rumors that he will leave Atlantic to sign with another label (the rumors have mainly centered around CBS), but so far, that talk remains unconfirmed.

Bryan recorded original material — "This Islander," "Four Letter Love," "Sign of the Times," "Broken Wings," "Can't Let Go," "When She Walks in the Room," and also recorded Al Green's "Take Me to the River," Lou Reed's "What Goes On," J.J. Cale's "The Same Old Blues," and an Irish folk song called "Karrick Fergus."

In addition to Bryan (on vocals and occasional piano) musicians on the lp include Wachtel and Marotta, Alan Spenner (bass), Neil Hubbard (guitar) and Ann O'Dell on keyboards. We can expect a U.S. tour from Bryan sometime around summer.

Meanwhile he's been busy — out "on the town" in such places as One Fifth Avenue, the Bottom Line, and Studio 54 — where he went with Dr. Timothy Leary to Halston's party for Elizabeth Taylor.

Cher signed a recording contract with Casablanca Records, and president Neil Bogart said, "I consider her one of the most important artists and this is one of the most important signings of our times. Not only is Cher a gracious and beautiful lady, she is a warm and talented person."

"Like Donna Summer and Paul Jabarra," Bogart continued, "we like to sign artists who are multi-faceted, and who will be able to be involved with all aspects of our company." (That means films.)

"...this is one of the most important signings of our times."



She wasn't expecting Rod back for the party...

Following his glamorous jetset partying at the carnival in Rio (where he paid \$2,500 a ticket to attend the Sugarloaf Mountain Ball), Rod Stewart went to London for some dreary dental work. In LA, Britt Eklund still lives in Rod's house, and held a dinner party there in honor of her appearance on a TV show. She wasn't expecting Rod back for the party, so when he walked in and surprised her, she fainted — literally — and (poor thing) spilled curry all over her dress.



The legendary Muddy Waters

Waitresses and fans wore "I'm Ready" (that's the title of his new lp) T-shirts and buttons at the Bottom Line when Muddy Waters performed for three nights. Back problems caused the blues giant to cancel some early tour dates, but he was in fine shape singing such classics as "Mannish Boy," "I'm Ready," "Rock Me," and "Hoochi Coochie Man," accompanied by his band — Pine Top Perkins (piano), Willie "Big Eyes" Smith (drums), Jerry Portnoy (harp), Bob Margolin (guitar), Luther Johnson (guitar), and Calvin Jones (bass) — some of whom have played with Muddy for the last ten years.

Crosby and Nash signed with CBS Records, and Paul Simon moved over to Warner Brothers — reportedly for a lot of money. He still owes CBS one or two records, and all CBS will say about this move is they "value their association" with him. There is some suspicion that Paul, who has been working on a film project for over a year, wants to be associated with a company that can help in this area. Stay tuned.



CBS says they "value their association..."



"We got Daddy a Rolls-Royce for Christmas."

Paul and Linda McCartney came to New York to see her folks for the holidays ("We got Daddy a Rolls - Royce for Christmas," she told friends) and played their new lp to a lucky few. It's probably going to be titled *Water Wings* or *London Town* after one of the 14 tracks included on the lp. The lp features sea chanties, and songs with a variety of rhythms.

The couple didn't see too many people in New York, staying pretty close to home and family, but did visit old friend Danny Fields (he manages the Ramones) and picked up a new Ramones lp for daughter Heather (the only punk rock fan in their family).

The Macs now say that they'll get another Wings tour together when the album comes out.

And yet another "Beatles" project: "I Want To Hold Your Hand" will be a film about the hysterical reception the Beatles got when they first visited the U.S. in 1964 to be on the Ed Sullivan show. Already recreated on the backlot of the Burbank Studios is a facade of the Plaza Hotel, complete with the fountain and circle driveway (renamed for this film, "The Beatles Hotel").

On Feb. 9, 1964 hysterical hordes of fans massed around the Plaza in order to see the Fab Four who stayed there.

Michael Hewitson, who has been Elton John's personal assistant for the past three years, will play the Beatles' road manager in this film.

With his manic, robot - like stage presence, and a unique, rock-blues influenced guitar style, Wilko Johnson was easily the most interesting thing — visually and musically — in Dr. Feelgood. When he left the band last year he was replaced by guitarist Bob Mayo, but for us diehard Wilko fans, Feelgood never was quite the same.

Recently in London, at the tiny, hot and sweaty Hope and Anchor pub in Islington, Wilko's new band — simply called (well, why not?) Wilko — performed. He looks as amazing onstage as ever; he still races around (as much as he could on a tiny stage) and machineguns the audience with his guitar. His voice is in fine shape, and his new band shows promise.

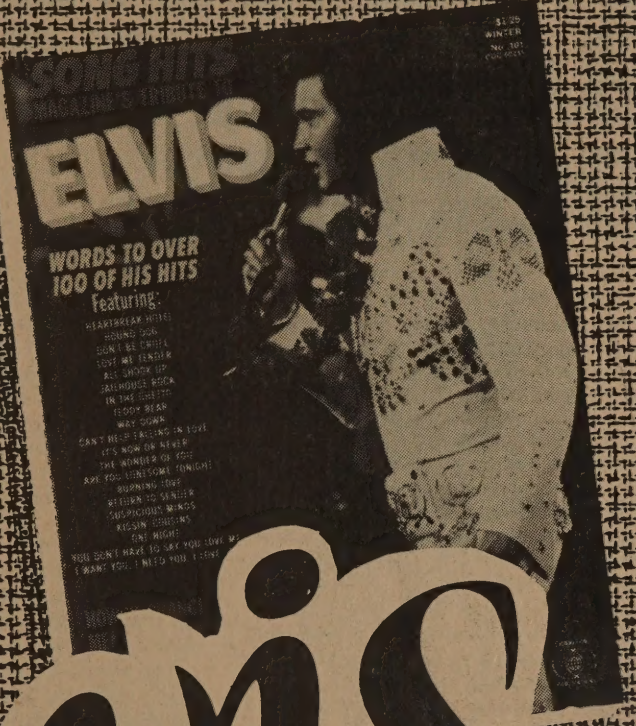
Wilko plays many of the songs that he wrote for Feelgood, plus quite a few new ones. Perhaps the only problem with Wilko's new band (and remember, this was a very early date and he was obviously nervous) is that once again, he is not only the most interesting thing — visually and musically — in the band, he is the *only* visually interesting thing in this band. At least when he was onstage with vocalist Lee Brilleaux (a powerful stage presence in his own right) in the original Dr. Feelgood, they could divide the chores.

Now Wilko is definitely the front man, and he even chats between numbers ... a role he doesn't seem totally comfortable with. However, it's still early days, and Wilko, as always, is worth watching.



Once again, he is not only the most interesting thing — visually and musically — in the band, he is the **ONLY** visually interesting thing in this band.

Sheila Rock



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SPRINGSTEEN'S BADLANDS BOOGIE

Well, it's finally over. Bruce Springsteen has returned from his year-long recording sabbatical, and is once again out on the boards under the spotlights.

"I haven't been in the studio that much in my life," said Springsteen about his eleventh month stay in New York recording studios. He set a few records making this record, with more clocked-in recording time than any band in recent memory. There's no doubt "Darkness On The Edge of Town" is a million dollar investment, but the results certainly justify whatever it took. "I wanted to learn, so I wanted to take my time," says Springsteen.

Part of taking his time included writing "Badlands", "Adam Raised A Cain", "Candy's Room", "Factory", and "Promised Land" in the studio. "I almost always work only when I have to," he said with a laugh, "and much of the album's concept was formulated in the studio." He adds that "Racing In

The Streets", and "Darkness On the Edge of Town" were written at home.

The album repeats themes that are recurrent in Springsteen's narrative style. Once again we find him on a dark street slick with rain with his girl and his car, or his car and his girl. But he's the first to admit to this repetition: "My songs are developed in ways that are obvious to me, but there are subtly different outlooks in the songs. My stuff is like those Italian western movies. I write particular types of songs — using the same imagery — but what happens to the characters is different."

The album also shows that while his studio style has developed through long hours of work (he often records bit and snatches of dozens of songs, to discard them again until he has what he considers a perfect few; two of the songs that didn't make the current album wound up elsewhere — Springsteen gave Patti Smith "Because The Night" which she reworked into an energetic hit, and a song to Robert Gordon for his

latest lp). The sound of the album has moved forward from earlier work, especially the amazing presence of Springsteen's voice.

After the album, Springsteen headed out on tour with a spectacular live show. We caught one of his early tour dates, in Buffalo, where he talked backstage about the tour and the album.

"The reason there's so much guitar on the new album is really by accident," he explained. "A lot of the songs were not really suited to the saxophone. The sax is a very warm instrument, and these songs have a bit more detachment, more of a hard edge. They're cooler, and more suited to the guitar."

The songs may be 'cooler' in one sense, but they're proving hot enough for Springsteen fans. Several of the cuts, especially "Badlands" are already ranking as classics of the "Born To Run" school, and there's no question that Springsteen's year in the studio has produced gratifying results. □



"I almost always work only when I have to..."

patti smith update

Patti Smith was not amused. She had just finished a smash, sell-out show at the Santa Monica Civic Auditorium, and walked into her party at The Dome, on Sunset Strip, only to discover a crowd that she felt had nothing to do with rock and roll (Shaun Cassidy, Debby Boone, Barbi Benton, et al) and, worst of all, disco music.

Patti wanted to hear The Rolling Stones.

The d.j. looked at her blankly.

"You can't dance to that," she was told. She became furious, threatening to leave if the Rolling Stones weren't played, and right away.

It took some fancy footwork — some rushing to Tower Records down the block to get Stones' LPs (also some reggae) — but the evening was saved by rock and roll, as Patti, her entire band and several friends danced to the music made by Jagger / Richards.

Earlier that evening The Patti Smith Group completely wowed the sellout crowd at the Santa Monica Civic with her current show, which includes songs from her new, hit lp. ("Rock & Roll Nigger", "Easter", "Till Victory", "25th Floor", and the hit single, "Because The Night") some surprises ("You Light Up My Life") old favorites ("Redondo Beach", "Kimberly", "Radio Ethiopia", "Ask The Angels") and solo singing spots by guitarists Lenny Kaye and Ivan Kral.

Before the show she proudly showed off her suite at the Tropicana Hotel, which featured a large American flag, (she uses it onstage as well) her holy Bible, lots of photos of favored musicians, and a champagne bottle. "Real atmosphere," she laughed.

Talking about the most recent leg of her tour, she said, "In Eugene, Oregon, all these kids were just sitting there, watching me like I was in a folk club. But I wreaked havoc with them, tore the place up. I felt just like Christ in the Temple..."

"It was like nothing ever happens in Eugene, Oregon, and they were just waiting for me to do something so they could go crazy."

Patti returned from the West Coast to New York for a good old fashioned press party at Max's Kansas City. Now this was a party more to Patti's liking. They played Rolling Stones' records right from the start, and it was indeed, a rock and roll crowd. Patti seemed ecstatic as she went around greeting old friends and radio people — and then the band played *Easter* (the lp) live from start to finish. Patti livened things up when, from the stage, she announced, "There are some of you here who I love and some of you I can't stand..."

After a Philadelphia show the following night (with David Johansen as opening act) Patti returned to New York City in triumph, with two soldout shows at the Palladium. In the audience, on different nights, Robert Deniro, Harvey Keitel, Martin Scorsese ... rock and roll fans.

After a few weeks rest, (during which she prepared for an art show at the Robert Miller Gallery with photographer Robert Mapplethorpe) Patti returned to concerts around the U.S. □ L. Robinson



"The kids just went crazy ... I felt like Christ in the Temple"



DYLAN.. A-Changin'?

by Lisa Robinson

No more shmatahs around his head...

Reports from Tokyo, where Bob Dylan recently toured, indicate that Dylan's got an all-new, "radically different" show, and the response to him there has "put Tokyo on the musical map forever."

Apparently, not since he "went electric" at Newport in 1965 has Dylan's material undergone such a transformation. All his classic songs — including "Blowin' in the Wind," "The Times They Are A-Changin'," "All Along The Watchtower" and "Like a Rolling Stone" — have been rearranged, with most of them sounding more rock-and-rolly, more "up" than ever before.

In addition, the presence of oboe player Steven Douglas (a session musician who hasn't been on the road since 1958 with Duane Eddy) has given the songs a jazzy feeling.

Dylan looks different, too. Wearing a white, three-piece suit with brocaded vest, his hair is fluffier, he has no beard, and is said to resemble most the *Blonde on Blonde* album cover. Not scruffy at all. No masks, no "shmatahs" around his head, but costumed by an LA

organization who makes tour clothes for Elton John and Neil Diamond.

Bob's band includes three backup singers — Debi Dye Gibson, Jo Ann Gibson, and Helena Springs (a black woman who Dylan jokingly introduced onstage as "my new wife"), musicians Steven Soles (guitar), David Mansfield (viola, mandolin, guitar), Rob Stoner (bass), Ian Wallace (drums), Steven Douglas (woodwinds), Billy Cross (lead guitar), and Alan Pasqua — a kid from Roosevelt N.J., who Dylan heard about — on piano.

Dylan sold out an unprecedented eight concerts at Tokyo's Budokan, so another was added for the end of the Japanese tour. He was on the cover of 17 Japanese national magazines, and opening night at the Budokan had 78 photographers shooting the first two songs. Supposedly, all the Japanese film stars and celebrities — including some members of the royal family — were on hand for the opening night.

The show is two hours and 20 minutes, with a 15-minute intermission. There is no acoustic set. Although Dylan had

planned no encore, when the audience stood for seven minutes at the end of the show, he had to return to sing "The Times They Are A-Changin'."

After performing in New Zealand and Australia, Dylan returned to the U.S. in April to record a new lp, and at presstime he was thinking of touring either the U.S. or Europe this summer. His autumn plans include filming his second movie (he's already written the screenplay for the follow-up to "Renaldo and Clara") in New York. They say that's where Bob's adrenalin gets going.

He's already written the songs for that new album, and those who have heard the cassette — with Dylan singing alone, accompanied by his acoustic guitar — say the songs sound "bluesy."

Dylan's associate and producer, Don Devito, flew to Tokyo to record the Feb. 18 and 27 concerts for a live lp, to be released in Japan only. (That'll be one hot import.)

What else? Oh yes, Dylan didn't smile much onstage, nor did he talk to the audience. Some things never change. □

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ROCK CRITICS CLOSET ROCKSTARS?

Are rock critics frustrated musicians?

Some definitely are closet rockstars, while others have even gone so far as to perform. They don't always make fools of themselves; after all, they've learned something from the years of watching the so-called professionals.

Some rock writers like Jon Landau and Richard Robinson (they've written for *Rolling Stone*, *Crawdaddy*, *Creem*, *Hit Parader*, and *Rock Scene*) were in bands while in college, turned to writing and didn't attempt to step on a stage again. (But both have produced others' albums.)



"To me, it's all the same celebration of rock and roll..."

Others, like Jon Mendelsohn (who received acclaim with a legendary putdown of Led Zeppelin's second LP in *Rolling Stone*) struggles with his band, The Pits, in L.A. today.

But Lenny Kaye, who plays guitar in the Patti Smith Group (and wrote for *Rolling Stone*, *Village Voice*, *Hit Parader*, *Creem*, *Cavalier*, and *Rock Scene*) started out in a band called The Zoo in New Jersey in the mid-1960s, turned to rock criticism, then went back to his first love — making music.

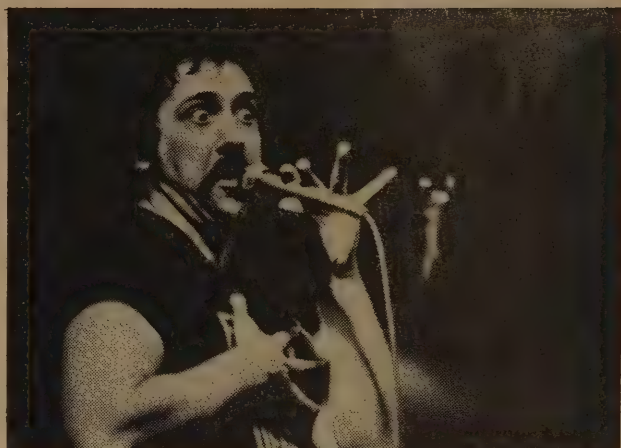
"I've never really separated the two," said Kaye. "To me, it's all the same celebration of rock and roll. Playing on stage and sitting behind a typewriter commenting on someone else's performance are different experiences, however.

"Playing onstage is external and liberating, the other is internal and solitary."

Writer Trixie A. Balm (*Village Voice*, *Rolling Stone*, *Creem*, *Hit Parader*) currently performs with her band called Nervus Rex, and Lester Bangs's (of *Rolling Stone*, *Village Voice*, *Oui*, *Creem*, *Hit Parader*, *Penthouse*) recent CBGB's sets were examples of how it's possible for anyone to get on a stage and entertain.

One writer who seems intent on a serious performing career is Glenn O'Brien (*Interview*, *Village Voice*, *Rolling Stone*, *Oui*) whose band Konelrad debuted at CBGB's last week. Despite the auspicious punk rock locale, Konelrad really isn't "new wave"; it's more a flashy guitar band.

O'Brien has an arrogant stage presence, a unique singing style, and Konelrad's songs have such titles as "Neutron Bomb," "Seize the



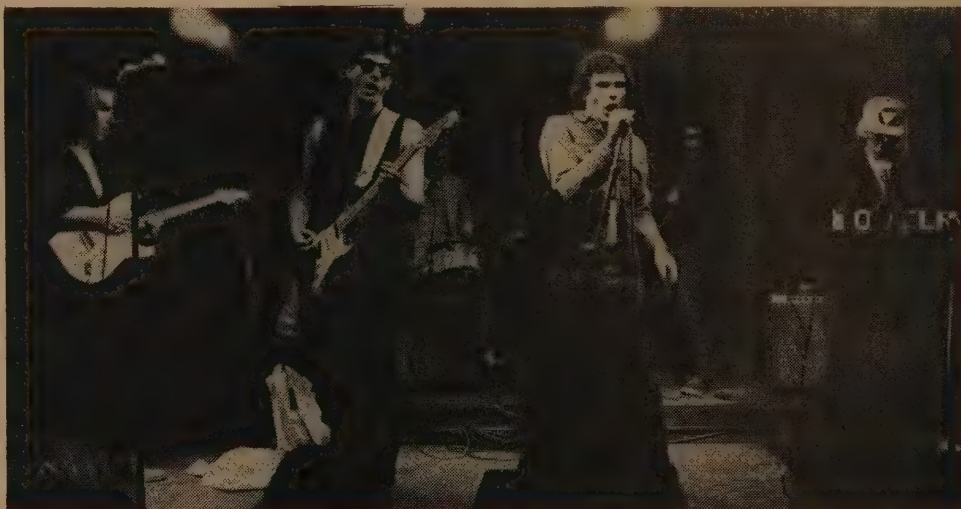
Lester proved that anyone can get on a stage and entertain.

Means of Production," "Electricity," "Hard News" and "Industrial Accident." (Don't let the song titles fool you; this is not an intellectual band. It's rock and roll music played at high volume, and if Konelrad seriously pursues it, they have as much of a chance of getting a record contract as anyone around today.)

A few weeks ago, the Boston rock critics got together for one night only at Paul's Mall (in Boston) for a performance of "Critic and the Badmouths." Musicians included Michael Bloom (*Boston Phoenix*) on bass, and Langdon Winner (*Rolling*

Stone) on piano. Writer Jimmy Isaacs (*Phoenix*) did a Bryan Ferry imitation, Ken Emerson (*Phoenix*, *Rolling Stone*) mimicked James Taylor singing "Fire and Rain" — and fell asleep mid-song — and the finale was Isaacs reading an instant review of the set.

Such role-shifting is, of course, the exception. Musicians often aren't word-oriented, and writers tend to feel superior to your average rock star. But if this "trend" continues, perhaps the musicians could review the critics. I know some who would leap at the chance. □ L. Robinson



Konelrad is a flashy guitar band...

Joann Uhelski

Bob Gruen

MEAT LOAF

Serious Tongue-In-Cheek

What We Do Is Really Primal

by Lisa Robinson

Meat Loaf is not your ordinary rock star.

From a Texas family of Southern gospel singers, he was lead singer on Ted Nugent's lp, *Free For All*. He portrayed Eddie — a slick '50s defect — in the "Rocky Horror Picture Show," and, with his current songwriter / collaborator Jim Steinman, was involved with the National Lampoon Show.

He also has shoulder-length blond hair, weighs well over 200 pounds, and performs in a tuxedo.

And he will not reveal his real name.

"I refuse to disclose my real name," he said. "I got the nickname 'Meat Loaf' in Texas, playing football, and it just stuck. Eventually it became so common to me that I called myself that. I joined unions and things with that name, and while some legal documents are under my real name, many are under 'Meat Loaf'..."

"Do you want to know how I got my name?" asked Jim Steinman. "People just started calling me that..."

Meat Loaf — the name of the band as well as the star — is currently on tour to coincide with the release of their lp, *Bat Out of Hell*. And if the wildly enthusiastic response at NY's Bottom Line was any indication, they will be noticed.

"What we do doesn't really fit into most of the music that's happening right now," says Steinman (who, in addition to writing the songs, plays keyboards during the show). "It's not homogenized pop like Fleetwood Mac or Peter Dinklage, and it's not posed or conceptual, like punk rock. It's really primal, and it has a strong energy."

"My songs are real romantic. I think they're probably excessive ... excessively romantic ... but not embarrassing. It can't be embarrassing to be romantic."

"We're real theatrical," adds Meat Loaf, "but actually, theatrical and dramatic are two different things. There are theatrics like smoke bombs or putting a snake around your neck. Then you have drama — coming from the stage."

"When I sing Jim's songs, each song has a different character. It's a thing that happens, but it is kind of like acting. I think about who this character is, where he's coming from, why is he singing this. You go through that, and that's dramatic."

"I'm not saying that rock and roll bands all use cheap theatrics," he continues, "but some do. And in that sense we're different. We deal more dramatic than theatrical, if you can understand that ... if I understand it..."

How much of what they do is serious and how much is tongue-in-cheek?

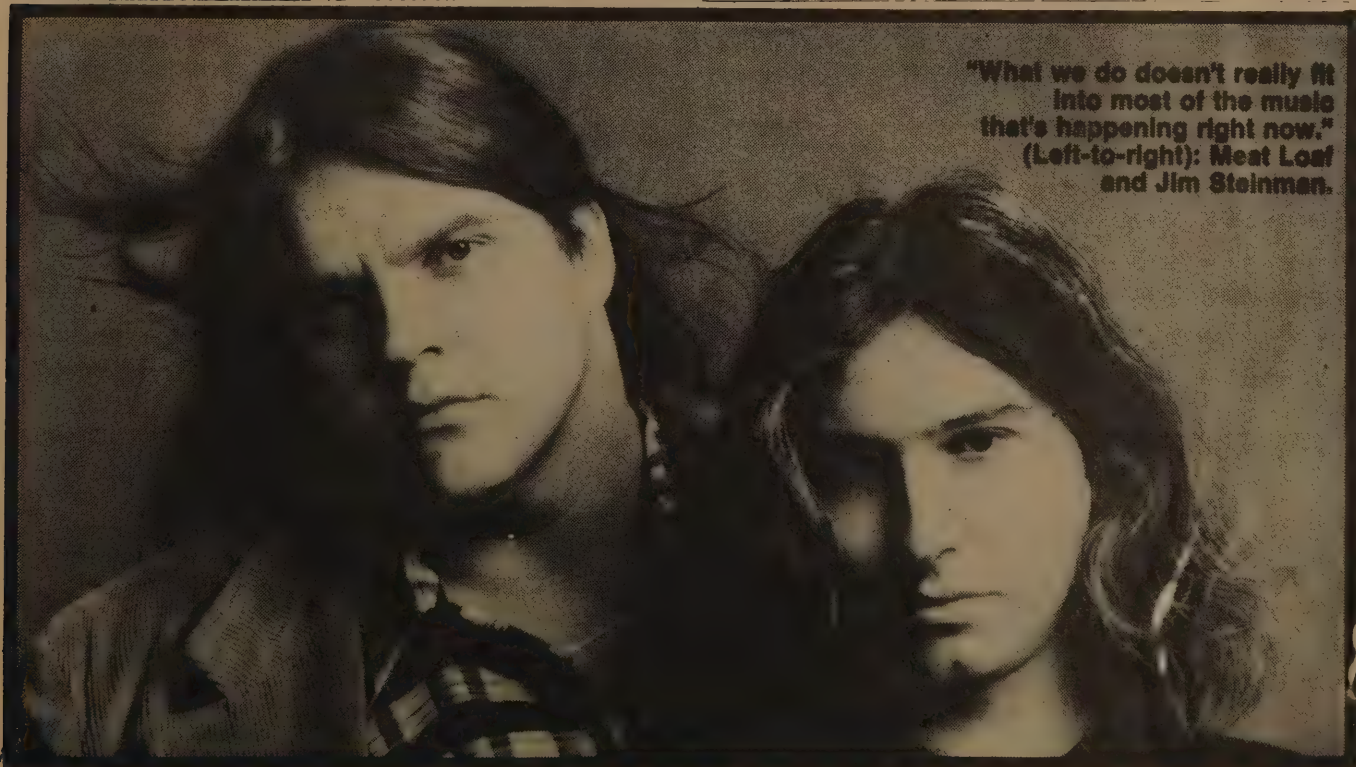
"Oh, I think that we're both," Jim says.

"Serious tongue-in-cheek," adds Meat Loaf.

"Something that is so intense and serious and passionate as our music has to be, by definition, tongue-in-cheek," says Jim. "It goes so far to an extreme that it has to be able to go back on itself and be a little bit funny."

Has it taken them a long time to get the act together?

"Oh," says Jim, "we've been up since eight o'clock this morning..." □

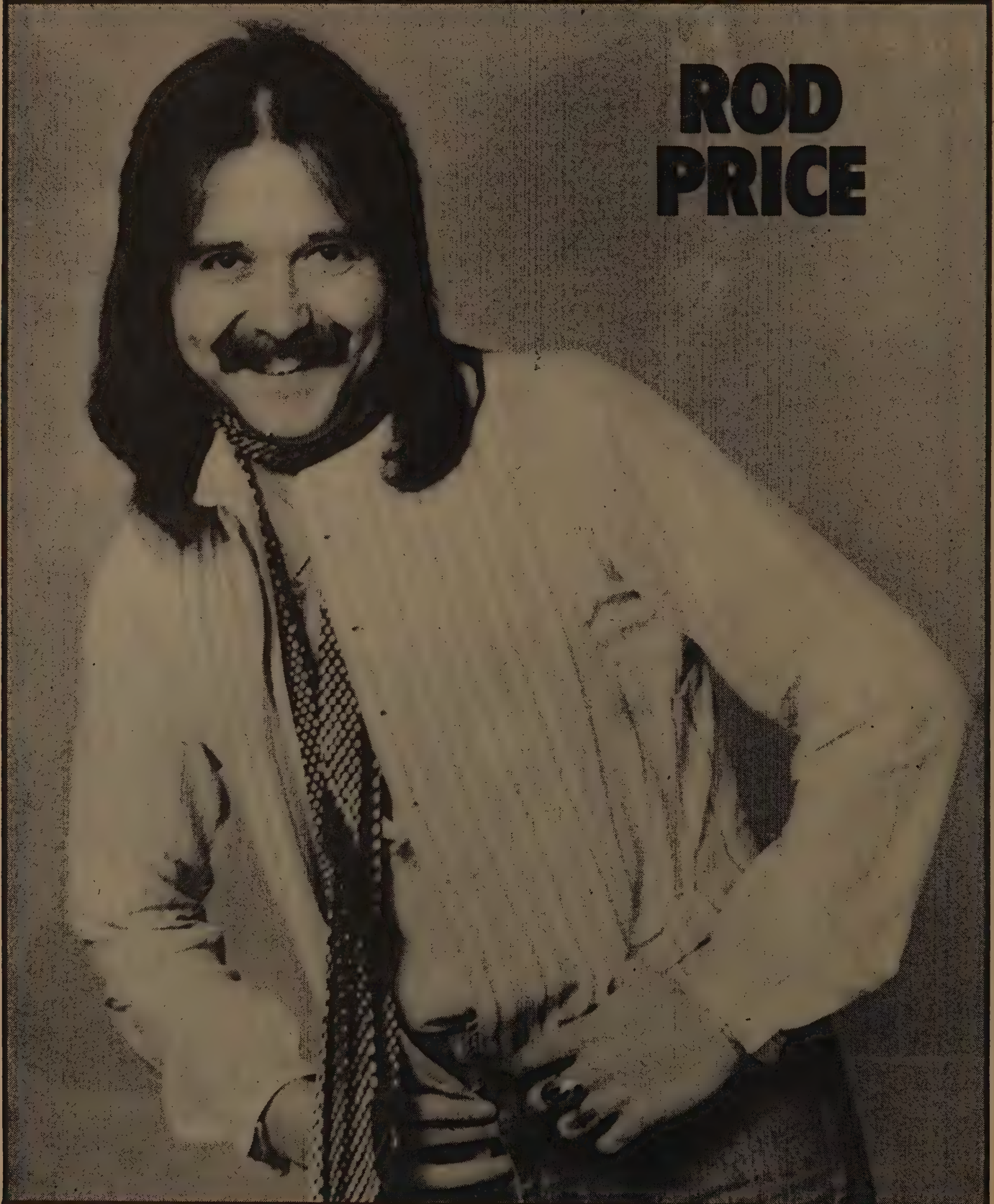


"What we do doesn't really fit into most of the music that's happening right now."
(Left-to-right): Meat Loaf and Jim Steinman.

Foghat Energy Every Night

by Deane Zimmerman

**ROD
PRICE**



Since coming to the U.S. six years ago, Foghat has built a reputation as a hard-working band with a touring schedule that would put most people in a hospital. Practically the day after they finished recording their 8th lp, Stone Blue, the group went back out on the road for another one of those massive U.S. tours, but since they had chartered a Lear jet, were able to fly home after each gig. Lead guitarist Rod Price and the others filled their days with meetings, photo sessions and planned a lengthy (one month) vacation at the tour's end. Calling from his Long Island home, Rod talked about the road, why it's not as tiring as it sounds, their upcoming European debut and more...

HP: You've been playing to sold-out houses in every city and the response has been tremendous. Do you think it will be the same in Europe, even though you've never performed there before?

Rod: Well, our manager just got back from Europe and there's a lot of interest — everybody wants to have us over there so it looks like we're going to go to England, Holland, Germany and France in October and headline some small places. It'll be a big tour, but I don't think it'll be anything like the hectic schedule of an American tour. Probably just a month cause really all you can do in England, for instance, is 7 or 8 shows. It's such a small country — you just do like London and the major cities...

HP: Are you looking forward to it? Especially performing in England, since you grew up there...

Rod: Yeah, it's going to be very exciting. But they think we're American anyway, ha ha ha.

HP: Do you still enjoy the touring? Does it ever get tiring, boring...

Rod: Oh no, no — not at all. It would never get that. I mean, if it did we'd cut down and back off, pack it in. It doesn't get boring, there are times it just gets a little tiring. But for that hour and a half you're onstage it all vanishes and you feel great. That's the most important thing.

HP: Do you do the same show every night?

Rod: Yes, because we believe in a tight, sort of hard - hitting show and you have to rehearse that, so consequently we do do the same show every night. There are places within certain songs where we can jam and adlib, or maybe we'll think about something before we go on and say 'let's change this' or 'let's add a bit to this' — just a mini - rearrangement. But we rearrange the set each time we go out on tour so really you only see it once.

Some people think it must be a drag doing the same thing every night but at the same time the other people haven't seen it just because you did it 500 miles away. We've always enjoyed performing, that's where Foghat's at — playing live, playing to an audience. When you've got 10,000 people come to see you, how can you not play good and enjoy yourself? It's

a great sensation.

HP: Are you planning to release another live album since the first was so successful?

Rod: Oh yeah, I'm sure you'll be getting another live album. We're not going to start recording again until after the winter, after we come back from Europe, and that will be a studio album. Then, after that, we might do another live one.

We've got enough material that we didn't put on the first one; we want to get "Chateau Lafitte '59 Boogie" down for sure and that will take up a side, and we might go back and do some of our real old stuff that we did on the 2nd and 3rd albums — stuff that we were happy with but we know we could do a little better now. That might be interesting.

HP: What was it like, playing the Blues Benefit at the Palladium with those great musicians, like Muddy Waters and John Lee Hooker? Were you nervous?

Rod: Was I nervous? Yeah — more than I've ever been in my entire life, to be quite honest with you. We all were, in our own little ways. I had three or four shots of brandy and I was stone cold sober. It didn't do a thing for me. But it was probably the greatest show of my life, one of the greatest evenings...

HP: It was financially successful too, wasn't it?

Rod: Yeah, I think we gave about \$6,000 to the public library, but the whole evening was purely just a scam so we could play with Muddy and John Lee and

"If 10,000 people, or 20,000 — however many you get — come and see you, it's just such a rush, you can't help but put everything you've got into it."



"Some people think it must be a drag doing the same thing every night..."



everybody — and if you put that in, put it in with 'ha ha'. It was just a great excuse to play with all those people, Eddie "Bluesman" Kirkland and everybody. Doing "I Just Want To Make Love To You" with like 10 guitar players, 2 drummers...

HP: Didn't you film the show?

Rod: Yes. We took it to the Cannes Film Festival, and a 40-minute version has been shown on "Don Kirshner's Rock Concert". We also have an hour one that a lot of European countries are interested in buying. I think it might be shown on PBS (Public Broadcasting System) around here.

We're not really out to make any money on it, it's just nice to let people hear what we grew up listening to, which inspired us to be what we are today.

HP: When we spoke to Dave Peverett (February '78) he said that the blues have influenced him more than any other type of music. Do you feel the same way?

Rod: Oh yeah, undoubtedly. That's where I started, that's basically where I learned to enjoy music. I mean, I appreciated music before then, when I was as young as you can be — you don't have to be any special age to appreciate it — but once I got into music I found that blues was where it was at for me, emotionally. I started to hear people like Robert Johnson and that was it. I don't play like Robert Johnson but his lyrics and his songs are so tremendous that it's an inspiration.

HP: are you getting more into the blues? Stone Blue has more blues material than previous albums...

Rod: Yeah, there's three. We did "Sweet Home Chicago" and "Hurts Me Too" at

the Blues Benefit and they sounded nice so we recorded them for the album. When we were rehearsing, before we recorded the album, we used to mess around with "Chevrolet," so when we got into the studio we decided to record that too. But we've always done a blues song on our albums anyway, if you look back...

HP: Are you happy with the album?

Rod: Yeah. We had quite a few problems with it but we met some good people when we did it and we're looking forward to doing another one with them.

HP: Are you interested in doing any solo projects?

Rod: Yeah, but it's really something that would just happen. It wouldn't happen for a long time because I know what I'm doing for the next year already on paper — with the touring of Europe, recording in the winter and most of the spring and then probably another tour the next summer...

I really have no big ambitions to do it — it's not like I *have* to do it because in a funny sort of way these albums are my solo albums. They're everybody's solo albums, if you get my meaning. I'm doing basically what I'd do on a solo album anyway. I guess sometime this summer I may just go into the mini-studio we use for rehearsing and do some stuff but it'll be just purely instrumental, slide guitar material. Probably very blues based acoustic and acoustic slide...

HP: Does the writing come easily? Is there any one process that works best for you?

Rod: I seem to collect a bunch of riffs when I'm on the road because I like to warm up in the dressing room for an hour, or an hour and a half before I go

onstage, and then when I get home I sit down and seriously put them together and construct a song from there. Occasionally some of them, like "Driving Wheel," come just like that. Or Dave and I will just come along with our little bits and pieces and say 'hey, I've got this but I can't seem to find anything else' and then we'll start knocking it around.

HP: What interests you the most about all this? What do you like the best...

Rod: Playing live to an audience, the actual hour and a half. If 10,000 people, or 20,000 — however many you get — come and see you, it's just such a rush, you can't help but put everything you've got into it.

HP: Are there still many goals you haven't realized?

Rod: In the band sense? Not at all. When we were playing to 10, 11 hundred seats, backing Edgar Winter of Humble Pie or someone six years ago when we first came here, we were happy then. Nobody ever talked about going out and selling platinum albums or any of that stuff. The goal was just to get better and that's what we did.

I never thought too deeply about being highly successful. I was happy when I was playing and I was happy with the musicians I was playing with so it didn't really matter, as long as you were playing.

We've built up to it slowly and we're totally aware of what we have. It's not the 'overnight success' syndrome, which doesn't exist anyway. We're all mature, we all appreciate it very much, and we know how precious it is.

The band is playing amazingly well on this tour. I mean consistently, every night. It's a thrill to go onstage because the energy is there every single night. □

THE VIEW FROM SOLSBURY HILL

by Richard Robinson

It was cold and raining the morning I met Peter Gabriel to go with him to Philadelphia. He was playing The Tower Theater, a majestic old show place in the Philly suburb of Upper Derby, Pa. I wanted to see Peter perform once before his appearance at the Palladium in New York, and Philadelphia was an easy train ride away.

After a stop to examine holograms at the Museum of Holography in Soho, we arrived at Penn Station in time for lunch at one of the station's fine luncheonettes. Then we boarded the Metroliner and switched to the train's continental cuisine. They even had Heineken in cans.

Peter spent most of the trip examining a black thread along which were threaded a dozen stainless steel razor blades. It was a magic trick I'd gotten for him at Lou Tannen's Magic Shop. The trick was to put the razor blades and thread into your mouth and then pull the blades out magically threaded along the thread.

I spent the trip going over the notes I'd made from my interview with Peter the week before. Some of our conversation ran in the last issue of *Hit Parader*, but I want to use some of it here to further explain Peter's thoughts about his music and his role as a variety performer.

With the mysterious Mr. Fripp at the wheel and Peter tucked snugly in his winter jacket and scarf in the back seat we negotiated our way to the Tower and settled in for the sound check.

Larry Fast came in, we sat around and talked, Peter and I went out to stand in the wings to watch Television's set, I took some pictures, and then it was time for Peter to go on.

For this solo tour, Peter did not use any of the outrageously entertaining costumes that he used during the Genesis shows. His theatrics came from inside himself, rather than from stage props. The result, which came about for a number of reasons, was Peter and his band of musicians as the sole entities on stage, except for two prop moustaches and a wireless mike. Peter wore a track suit. But with his posturing, his faces, his stage movements, his sense of timing, his skill as a mime, the performance was enchanting. Peter is a great stage performer.

The next night at the Palladium in New York I sat in the front of the orchestra and watched the show again. From out front it had even more impact.

After the show Peter and I drove back to New York. As the lights of the gas stations on the Jersey Turnpike sailed by, we talked over some of the things we'd talked about a couple of weeks before.

Peter told of a visit to Scandinavia. He was in the airport lounge. He sensed there was something different about the environment. "It took me a good three minutes to realize there was no piped music. The people weren't embarrassed

by the silence. It was like some grimy blotting paper had been removed from the environment."

Peter and I talk about things like that; about people and how the fantasies and realities of life affect them. It may sound philosophical, but it's more like magicians talking shop than anything else.

Sometimes we gaze into the crystal ball and look for the future. "I see things sort of grinding to a halt. Maybe a big natural shake around, maybe the LA earthquake," says Peter. "But basically I see things as sort of a mental transition, perhaps it will be begun by a natural phenomenon."

"I personally believe that we have telepathic capabilities and so on. And these are quite likely to be realized by a large number of people in a short space of time, rather than by any sort of particularly self-made decision. And at this point people have built a very dishonest world around themselves. They will be severely damaged if not actually destroyed by this influx of other people reading what they actually think or feel."



Peter and the rabbit.

Peter says that he finds it real hard to say what he's thinking because, as he points out, the English tradition is built up on not saying what you're thinking. We talk about the old Sherlock Holmes movies where everything is so formal, so cerebral, so perfectly mechanical in people dealing with each other. Nobody shakes anybody and screams *who did it?*

The apocalypse. Some British pop papers have said that Peter's solo album has many messages in it about the apocalypse. Pretty weighty stuff, especially when you look it up in Webster's Dictionary: "...the expectation of an imminent cosmic cataclysm in which God destroys the ruling powers of evil and raises the righteous to life in a messianic kingdom..." (You'll have to look up messianic for yourself).

Anyway, I ask Peter about the apocalypse. After all he's up on Solsbury Hill looking around so maybe he's seen something we haven't.

"Do you see that as a major theme in the album? Do you see any major themes in the album," I ask.

"I haven't done it at all, actually," he

says. People have pointed out two or three things in the album that might suggest that, but they seem sort of separate entities to me."

We switch subjects. I ask if Peter in the old days when he shaved his head up the center was an extreme part of his personality in those days.

"I think it still is," he answers. "I'm sort of an introvert with an exhibitionist streak."

"You seem much more in control of the exhibitionism now in terms of how you control it and go about it."

"Perhaps. I'm not sure." Peter laughs. "We'll soon see. I really don't know how I'm going to feel on stage. Fear, I think."

We talk about Peter's songwriting. He has piles of cassettes which contain bits of melody and lyrics to be worked up into songs. "That's the most boring part of my work," he says. "Listening to all this and if I find something I like then I'll struggle back to try to relearn it." As for how much time he spends working on new material, it's not every day. "I'm not well disciplined like that. It's usually about a week after the deadline."

Talk turns to Peter's home life. He lives in the English countryside. I ask about his daily schedule. "I get up, I have breakfast ... I go outside. I take the kids, or the eldest one out for a walk. I was jogging for a while. I go into the town and wander around. I work almost every night after the kids have gone to bed."

"Do you spend a lot of time listening to other people's records?"

"Not that much. I'm usually spoon fed and switch on the radio."

Our talk wanders into the future again. We talk about how things are going as the century comes to an end. "I would just like to see large things broken down into small things," Peter explains.

"Like decentralization on many levels, that's why I'd like to see people stop watching television," I say. "People having local accents and local ideas, not that nationalistic sense of people thinking and doing everything the same at the same time."

"Although in some ways I think there's a certain amount of that, what do you call it, where everything becomes the same, homogenization, that sounds like an impressive word, they do it to milk so it must be okay. I think that's unavoidable. But at the same time I think it is important to revitalize sort of local communities."

As to moving to America for a longer period of time than a tour, Peter says he's still thinking about it. With a laugh, he adds, "How long that will take I don't know."

Miserable, cold New Jersey rain splatters the windshield. Looking in on us, we must look like Peter's album cover. And maybe, I think, the big wash is coming and I better look up the definition of messianic after all. □

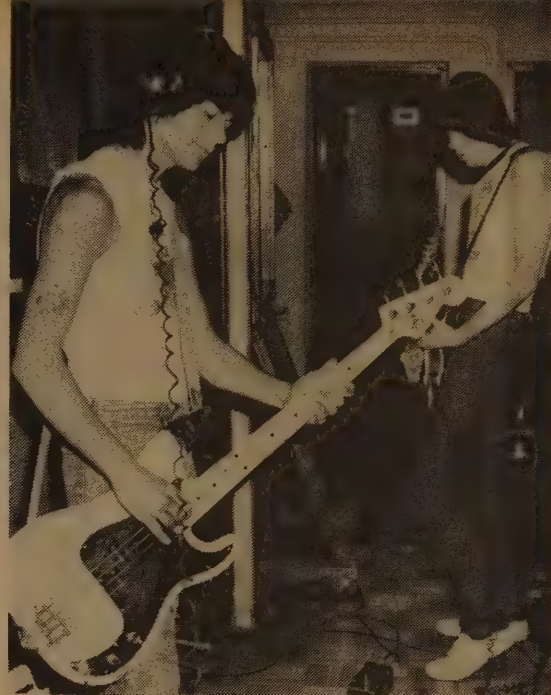
Richard Robinson

RAMONES RECORD "ROAD TO RUIN"

There's lots of hard work ... and plenty of laughs too when the hard-rockin' Ramones went into the recording studio to cut their latest album, **ROAD TO RUIN**, at Media Studios in New York City. □



It's time for a 10-minute food break, and Joey, Johnny, and Dee Dee Ramone gulp down some burgers while they talk about the session.



Dee Dee Ramone (left) on bass and Johnny Ramone on guitar blast out the basic instrumental tracks for "Bad Brain," one of a dozen new Ramones songs on **ROAD TO RUIN**.



Johnny Ramone gets intense as he pounds out the lead guitar line on a super new song called "I Want Everything."



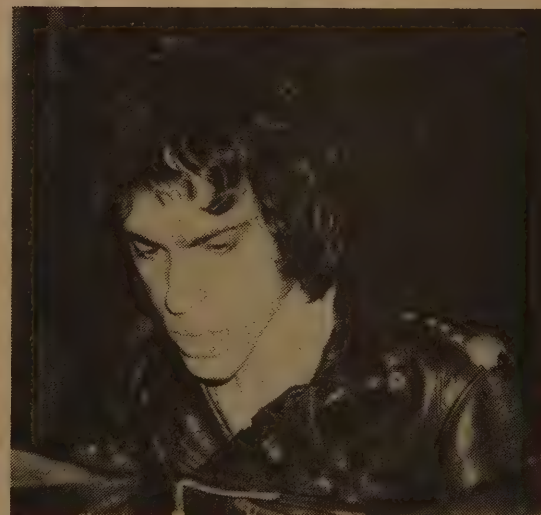
Joey savors a particularly large and perfect fried onion ring.



Dee Dee Ramone, an accomplished musicologist, does some quick transposing of keys on the bass charts.



While the engineers cue up another reel of tape, Monte, their trusty road manager, catches up on the days news, Dee Dee calls his mom to tell her everything is going great and Mark and Johnny discuss the tempo on "I'm Against It."



Mark Ramone, the new drummer, looks really intense as he pounds out the percussion on "Go Mental."

"WINGS COMPLETE"

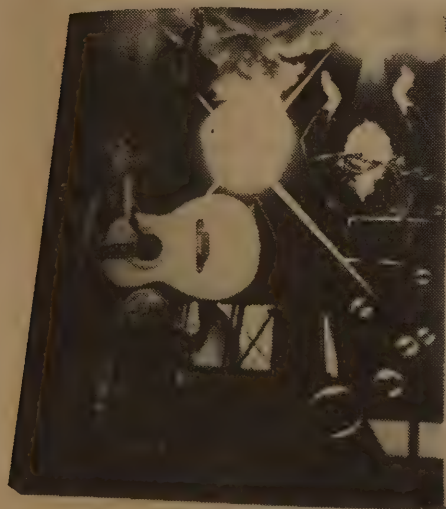
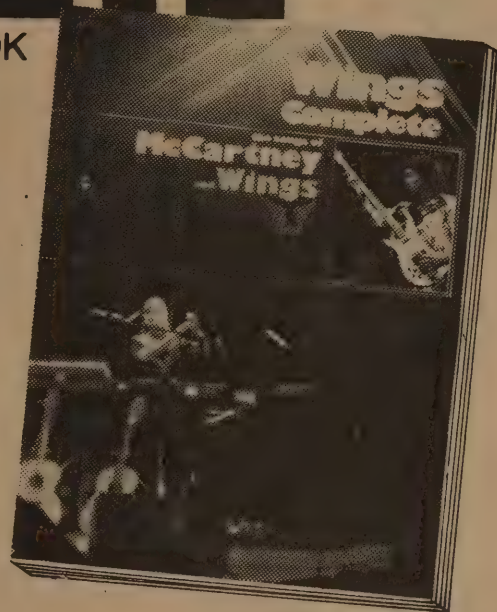
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ENO TALKS ABOUT THE TALKING HEADS

Recording *The Album*: What would happen was when they were recording they would go out and start playing a track and I was sitting in the control room with my synthesizer linked to the control board so that any time I could take an instrument and feed it just like I used to do in Roxy. Just feed it through my whole network of stuff and change the sound of the instrument, sometimes quite drastically. Put echos on them — I mean echos that would repeat, Jamaican style echos, that actually created rhythmic structures occasionally in a thing. And then they would come in and listen to that and they would say, "That's interesting". And that would suggest a new direction for the piece. Then they would go out and do it again and so the pieces did evolve quite a lot in the studio. They were very easy people to work with. I mean they weren't defensive at all about what they were doing. They didn't kind of say, "Oh, no this isn't how it's meant to be, what are you doing?". It wasn't like that at all, they were always really interested to hear what could be done with things. Very nice people to work with and they also didn't suffer from this thing of thinking that they wouldn't be fulfilling their side of the bargain unless they interfered every five

minutes. I have this thing that I can't experiment with a lot of people because the experiments always start out sounding so stupid and absurd. So I used to say I just want to try something out, and everyone would leave. They'd go out and play pool or something for fifteen minutes and then I'd be able to try it out secretly with only my ears to hear the terrible beginnings. And then they'd come back in and it would be alright in most cases. Or else I wouldn't be able to do anything in which case we'd just carry on. But they gave me a very, very great deal of freedom in what I was doing, which was certainly to their advantage in the end, you know, because it meant I did my best on that record.

Is There A Lot Of Eno Influence On This Record: You hear the difference on this, quite a lot. But it wasn't only because of me. In fact, it certainly wasn't only because of me. It was also because they were already much more sophisticated about how they would approach recording. And they were also ready for a change. They were open for things to happen. I mean, you can't change people unless they are ready to go in that direction. I mean I can't. Some people can impose a sort of force to make it happen, but

it wasn't like that. Yeah, you will hear traces of me, but I'm not sure how distinct they are. I think that they're secondary to their music, that all the changes are either emphasizing aspects of the music that were already there which I happened to like — the aspects that I like. So therefore it biases it towards my direction. Or else sometimes adding something which would probably be rather typical of me, like some melancholy part or whatever; seems to be my style these days." □



BEFORE AND AFTER ENO

It's difficult to imagine Brian Eno on the same dance card as Todd Rundgren, Larry Fast, and Kraftwerk. He disguises his abilities as a synthesizerist with the aura of show business. Brian Eno, legendary member of Roxy Music, poet, trained artist, technologist, the hero of frustrated computer programmers. But it is Brian Eno who pops up when former King Crimsonite Robert Fripp or David Bowie want to go a little mad with electric sound, and has himself produced a string of experimental pop albums that extends from "Here Come The Warm Jets" to his most recent statement, "Before And After Science".

Eno was in town with a deep tan from some time in Nassau, producing the next Talking Heads album. Over a tuna salad sandwich and slice of pecan pie in his suite at the Gramercy Park Hotel, Eno insisted that he was trying not to develop a career as a record producer.

"I certainly don't want to be a full-time producer. I saw the Talking Heads, thought they were really good, and I told them if they ever wanted anything done on their albums — like programming synthesizers — I would be glad to do it. I didn't really expect them to ask me to produce. But I'm glad they did, and I was very pleased. It's a successful collaboration, I think."

Bowie is another Eno 'collaboration'. Eno says they got involved when each of them released records that the other

liked. "He knew about the way I work in the studio, which is to use the control room as an instrument more than anything else, and he wanted to start working that way. There aren't many people who do that, you know. There aren't many people who are actually involved creatively with music who do that. There are some producers who do, but they're just good producers. And the musicians who would like to do that can't really handle the technological aspect of it. It just happens that I'm in the interesting position of being neither a good producer nor a good musician," Eno laughed. "Anything complicated I do is done by ingenuity rather than skill, I think."

Eno's ingenuity is what keeps him on the list mentioned above. He has learned to control electronics and now manipulates them with inspired confidence. "To me it's all play things, really. The first thing I do about approaching any piece of technology is to hide the handbooks. I get those out of the way straight away. See, any kind of technical data about how to use machines is based on the theory that they have one particular use. ...to me, the interesting thing is to say, 'Now what would happen if I put this here, and did this, instead?'"

Lunch is over, and before we part company with Brian Eno, he gives us our wrap-up line. "I think the reason people like to work with me is that I have good ideas, and not always only of a

technological nature. I can offer very unspecific type of instruction which will set the thing on another course. If you interfere at the right time, it can make all the difference." □ From an interview with Lisa Robinson.





Waring Abbott

Voices sound sexier, more alive, more persuasive when they've been processed through the Aphex.

ROCK & ROLL: 2078

close encounters with media sound

by Richard Robinson

There's a little black box stuffed with secret electric circuits that may be the reason you like the new Linda Ronstadt, Rod Stewart, and James Taylor albums. The box is called the Aphex Aural Exciter. Rock stars pay about \$30 for every minute they use it on their albums. But that's cheap, it costs between \$50,000 and \$100,000 to record an album today, and besides, if the Aphex Aural Exciter really does what it claims to do, the rewards of better sound can only mean more gold records in the bank.

Stars as divergent in style and sound as the Commodores, Dolly Parton, Carole King, Bette Midler, Warren Zevon, Eric Carmen, and Stewart, Taylor, and Ronstadt use the Aphex on their albums to give certain sounds — primarily their voices, pianos, acoustic instruments, and percussion — more warmth, realism, and dimension. What exactly the Aphex does is not clear — I've spoken with some of the top recording engineers who've used it and gotten a variety of responses: one engineer claims it improves the sound of his albums by at least 3%; another says it seems to help but he can't be sure.

Certain sounds, like the voice or acoustic instruments, are run through the Aural Exciter during the mixing process when albums are reduced from 16 or 24 channels of sound to the 2 channels of conventional stereo. "The Aphex is like a

magnifying glass, it creates a third dimension," one technician told me. "It works on the psycho-acoustic part of the brain. It helps to reproduce certain sounds that normally are lost in the recording process."

The key word here is "psycho-acoustic". My ears register the impact of sound coming into my body, but my brain decides how much I'm enjoying it. If you can manipulate psycho-acoustics it's possible to turn hog calls into bird warbles. Or at least make the former as pleasing "to the ear" as the latter. Actually, the pleasure comes from the brain. The Aphex Aural Exciter is one of many psycho-acoustic riffs currently being tried out on the consumer. There's Lou Reed's touted bi-aural recording process that makes you feel like you're in the concert hall sitting in the front row. And there's simple psycho-acoustic tricks like making speaker grill cloths white instead of black thereby making the speaker sound bigger and the sound more spread out. (Honest, it works. The same record sounds different depending on the color of the speaker grill cloth).

The psycho-acoustic effects of the Aural Exciter are, quite frankly, exciting. Voices sound sexier, more alive, more persuasive when they've been processed through the Aphex. This black box makes recordings sound more real, yet the amount of reality involved is technically minimal.

Mediasound — the sound we hear from tv and the radio and records and movies — is not actually "real" sound. It is sound that has been processed to sound like real sound. The better the processing the more real it sounds to us. Aphex seems to process the excitement of a quiet *tet-a-tet* with Linda Ronstadt or Rod Stewart right into their records.

At the moment there are 16 Aphex offices around the world renting Aphex's to eager recording engineers, producers, and rock stars. Aphex's are not for sale, by the way, but are rented each time they are needed. The man behind Aphex is scientist Kurt Knoppel whose credits include working on the nose cone design for the Discoverer satellite. As far as I can tell, Knoppel stumbled on the principles behind Aphex quite by accident when he mis-wired a hi-fi system. Several years later he seems to be making a fortune with his psycho-acoustic discovery.

The Aural Exciter can be used anywhere mediasound is being made. Among those who are pumping aural excitement through their concert pa systems are Glen Campbell, Natalie Cole, Johnny Cash, Alice Cooper, Crosby, Stills, and Nash, McCartney's Wings, Led Zeppelin, and Kiss. "Aphexs are going to be less and less available live," a spokesman told me. Nothing mysterious about that, if you've got the only black box on the block you've got yourself the best

toy on the block.

Naturally the commercial potential of more exciting, more pleasing sound hasn't been overlooked in other mediasound areas. Tv commercial jingles are being aurally excited, as were both the Neil Diamond and Diana Ross tv specials. And the movie version of 'Grease' will have an aurally excited sound track.

I don't know if you've caught onto all this by now, but let me spell it out: there's a little electronic marvel that makes you like certain sounds more than you would have if the electronic marvel wasn't there. It works on the voice especially well. Now I'm not taking orders for the Aphex, but if I was I think I might be able to do a pretty brisk business in Washington, D.C. At the moment most rock stars using the Aphex say so on their album credits. But how many other media sound merchants give credits like that. Not the tv commercials that use it to induce you to like and buy. And certainly not politicians who wouldn't mind being even 3% more likeable. Psycho-acoustic politics? Why not.

Fortunately for me, I have learned to hear the Aural Exciter at work on albums. I can tell when it's working. But I doubt if most people will know or care as long as they get off more on what they hear. I just hope they don't get hung up on the sound of the words to the point where they don't listen to what the words are saying. □

HALL & OATES

by Lisa Robinson



"It's real live, we didn't change one thing ... which is unusual for a live album. It was just a moment in time, and I guess it worked."

High atop the Hollywood Hills, Daryl Hall and John Oates sat, relaxing after a day's recording of their new studio lp. Daryl smoked a cigar, John received compliments on his new, shorter haircut, we sat in the large living room along with Daryl's two pet macaws ("they live to be over one hundred years old," he said) and talked about the release of their live album.

HP: Why did you decide to release the live lp?

Daryl: Because of popular demand. We had no intentions of releasing it at all, but then Tommy (manager Tommy Mottola) played some rough mixes to some people, and they told us we were crazy if we didn't release it.

John: We had recorded the tour before this one and then this tour, and we weren't happy with the last one but this one we loved - both musically and the performance.

HP: Does it seem like old news to you now that you're busy in the studio recording your next record?

Daryl: In a way, yes, because you get so caught up with what you're doing at the time. But the reaction to the live stuff was so heavy, that we thought well, maybe we have something here. So we re-mixed it, and decided to put it out.

HP: Usually live albums aren't so "live," there are a lot of overdubs and so forth... did you do that?

Daryl: We didn't do any overdubs, no vocal changes, anything, which is rare for a live album. It's real live, we didn't change one thing. It's a great recording and the band played great. It's unusual in a lot of ways. We only recorded a few nights, and most people, if they're recording live, do it for a couple of weeks. It was just a moment in time, and I guess it worked.

John: It's not the whole show, that would have had to be a double album. It's a little over half the show.

HP: How did you decide what was to be included?

Daryl: We just picked the things that we think came out the best and also represented the show the best. It wasn't important for us to pick the "hits" - for instance, "She's Gone" isn't on it. "Rich Girl" and "Sara Smile" are, and "Room To Breathe", "The Emptiness" and "Abandoned Luncheonette".

The thing I like best about the album is that it's closer to the way we envisioned the songs, even when we first wrote them.

Sometimes things change when you get into a studio, especially when you first write a song and translate it to studio musicians and all that. Then you take it on the road and it's almost like reworking the song, like saying 'this is the way we really want to do it', and teach our band to do it the way we want to. It's closer to the way we really think, and closer to our new album too. — because it's a band, it's a real band sound.

When you're in the studio you're picking every little thing apart. It's a very calm situation, and all the attention is drawn inward. Onstage all the attention is blasting out, so it's the exact opposite thing.

John: Plus when you're playing live you already have the luxury of having made the record first, and you have the option to change it, make it better. You see what mistakes you might have made in terms of arrangements. You have that option after the fact.

HP: How did this most recent tour, and band, differ from what you did in the



"The last album — there was constant fighting. This is the opposite end of the spectrum."

past?

Daryl: Well, I think we have the best band in the world. They can handle anything in the studio and still have that energy to come out live. I don't know anybody that's better than this, and I'm not one of those people who always say, 'ol band is the best'. But I think that this band really is one of the best bands in the world right now.

John: On credentials alone they stand with the best of them. As far as we're concerned, they're doing what we want them to do — they do it all. For years we were looking for the situation where we could have a band in the studio, making records, then take it out on the road. We could never do that with any of our bands in the past, this is the culmination of all the years that we've been trying to get to that situation.

Daryl: It's really hard to keep a band happy, but right now they're happy with what they're doing, they feel a part of it.

John: We've allowed them to be a part of our whole thing more than we've allowed anyone else before.

HP: But do you still tell them what to play, how to play it? You've mentioned before that it was always essentially a backup situation...

Daryl: We don't tell them what to play, really, we allow them a lot of freedom. We work out arrangements, but they pick out their own parts pretty much.

John: We've found out with bands that if you're not friends, you can't really take it much further. So we've tried to make it a friendly situation.

HP: You've been on the road so much in the past few years. Do you miss it? Miss not having someone down the hall to talk to...

Daryl: No. We were on the road for almost a year, and I got a little crazy when I first came off. I didn't leave my apartment in New York for about three weeks. I sat in my bedroom because I was so freaked out after having been to so many places. I couldn't relate to the idea of being in one place, and not having to be somewhere. It was so overwhelming.

John: But we're trying to make touring more on our own terms these days...

HP: Did the success you had free you in a certain way, allow you to tour more the way you want to, have the kind of show

you dreamed of ... Or was it a trap, to have to be on the road all the time?

Daryl: Both of those things. But I don't feel that we're free yet. The things we do, don't allow us to. We made an album (*Beauty and The Back Street*) which we had to keep constantly promoting to keep things happening. We take too many chances to slack and relax, it's just our nature. I don't see us ever getting to that point where we'll be free. If we're that way, then we probably won't be satisfied with what we're doing musically.

John: But the success did help us get the band we got. And also it helped us do a better show, do more of what we've wanted to do.

Daryl: And, for example, we just cancelled a Far East tour because we think it's going to take more time to do this album, it might be a double album. So instead of rushing to go out and do another tour in June, we're going to spend more time recording. The next tour we're going to do will probably be in the fall.

HP: Why a double album?

Daryl: Because we have so many great songs. We didn't really want to do a double album, I don't like them so much, but we have so many good songs that in order to catch a point in time, it seems logical...

John: What happens with us, if we don't record them when we have them, they get lost. Because by the time it comes around to doing another album, we've changed, and we've written new songs — and it's a shame to lose those other ones. And that's happened a lot ... not a lot, but we always cut a few more songs than we need.

HP: How come George Harrison played on the album?

Daryl: Well, he's a friend of our new producer, David Foster, and we just asked him to. There may be some other people playing on it too, but I don't want to get into a big thing of people playing on it ... we just thought a few other people would enhance it because, since it's a band effort, it could benefit from some extra sounds...

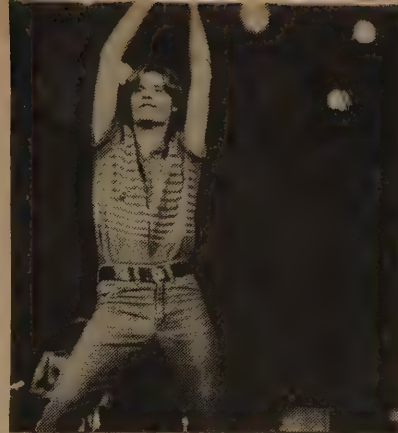
John: And, with a double album, there's more room.

HP: Do you hold material back for your solo albums?

Daryl: No, we never did. The only reason I did a solo album was because I wanted to work with Robert Fripp, and also, because I had so many extra songs. I never did hold things back. We've developed a pretty wide range of things we can do together. It's really more in the style of how we would approach the songs than the songs themselves that show the differences ... I did things differently with Robert just in the way that I did the song, but often it was a song that John and I could easily do together.

HP: Why did you want to work with Fripp?

Daryl: I like him. And we're pretty good friends, I just wanted to work with him. But we're waiting to release it, because we have so many things coming out — there was just no place to release a solo album at this point. The way it came out, it's not



"It's a lot closer to the way we wrote the songs, the way we envisioned them. It's a real band sound."

at any moment in time, it's not dated, I could release that album in a year and a half from now and it would be okay. I did it almost a year ago, and I heard it the other day and it sounds just as fresh now as when I did it.

HP: Was it frustrating to you not to release it?

Daryl: A bit at first, but then I thought about it and realized that it didn't matter. I don't think about any of it that seriously anymore, we do so much. I was going to call the solo album *Sacred Songs* sort of tongue in cheek, because I don't think of it as sacred anymore. I used to — like this song is important, it's a part of my life, I went through this turmoil to get it and all that ... but now, they just come. Next. If this one's no good, throw it away ... They mean a lot, but there are so many of them...

John: It's disposable art.

HP: Do you feel that your albums are like diaries, like a point in time, and not more than that, really?

John: Well, that's what they are.

Daryl: That's what they are to me, something that expresses a moment, and if they come out right, then that's good, and if they don't, then that's all right, because there's another song. I don't feel that every song has to get on every album.

John: I think that comes with maturity, you're not so idealistic anymore.

Daryl: We recorded twenty songs for this album, and I feel strongly about each one, but if one didn't get on the album, I wouldn't be upset ... I'd hate to see ten songs get thrown away...

HP: What about your solo album, John?

John: Well, I thought about it — almost two years ago I had thought about working with Arif Mardin, but then I went down to Florida and just didn't do anything about it, decided to have a good time instead. I decided I was too busy doing this, and I'd rather write songs for this project ... because it was too much. I just forgot about it...

HP: Do you ever fight in the studio?

Daryl: Well, not with this album. The last album there was constant fighting, every day. This is the opposite end of the spectrum, it's really been going very well...

John: It's been a joy ... Well, you know, when you take as much stuff as we do, it's always easy being in the studio. (LAUGHTER). □

FOREIGNER—

by Deane Zimmerman



Foreigner is, left-to-right: Dennis Elliott, Ian McDonald, Mick Jones, Al Greenwood, Ed Gagliardi and Lou Gramm.

Interview With MICK JONES

It's not surprising that Foreigner "made it." Mick Jones, Ian McDonald, Lou Gramm, Ed Gagliardi, Dennis Elliott and Al Greenwood are all rock veterans; alumni of bands like Spooky Tooth, Leslie West, King Crimson and Black Sheep. But even with these credentials Foreigner's success has been overwhelming.

Their debut lp (Foreigner) went triple platinum and spawned 3 hit singles ("Feels Like The First Time," "Cold As Ice," and "Long, Long Way From Home"), and the latest (Double Vision) shipped platinum.

The following chat with lead guitarist Mick Jones took place in his Long Island home this summer during a rare day off.

HP: Some critics have called your music "predictable" or commercial. Do you think it is?

Mick: I think obviously there's a certain element of commercialism in it but the

fact is that when something is popular, the only thing to do is sort of criticize it, you know, and I think there's been a bit of that.

I don't consciously sit down and write commercial songs. One of the main aims when we began was to try and write songs that were more accessible, let's say, than what I had been involved with because I enjoy playing music a lot of people can get off on. Call it what you like — 'commercial,' 'accessible,' whatever. I don't think we've sold out. I'm very happy with the balance we've managed to reach between accessibility and our musical standards — you know, our own satisfaction in what we do.

I think everybody in the band gets off on the music they're playing — I certainly do. I think 'commercial' isn't quite the word I would be happy with as a description.

HP: Were you surprised by the way your first album took off?

Mick: When you start something off all you can hope for is that you'll be able to get your name around a little bit and make a start. We were pretty confident with the first album. We thought it was pretty good, something special — but not to the point where it would sell 2 or 3

million records. My wildest thoughts were a couple of hundred thousand records perhaps. But suddenly it started taking off and you just have to follow it. It's like a wild animal, you just have to try and ride it, try and keep on top of it.

HP: You had all worked with other groups before ... did you feel this would last?

Mick: At first, before we started putting the band together, I was very dubious. I wondered whether it was going to be possible to actually form a band, or be part of a group, because some of the experiences I had had left me with a bad taste in my mouth. I just didn't know whether it was possible for people to play together.

I sort of kept that in mind during auditions and tried to really spend some time with the musicians, to get to know them a little bit to see if they had any problems or were on a big ego trip. We tried to find that out at the beginning so we would be prepared because when six people have to spend a lot of time together it's important — there has to be a little harmony somewhere, something in common, something that's stronger than an argument.

Of course the way we play music together is the most important thing, but



"...when something is popular, the only thing to do is sort of criticize it, you know, and I think there's been a bit of that."

it helps to find out a little about people's characters ahead of time. It's been pretty smooth actually, of course we've had our moments when tempers flare, when things get heated but we've managed to overcome it.

HP: Do you make the decisions?

Mick: Everybody participates very fairly in the decisions that concern the group — the musical decisions. It's been that way since the beginning. But I'm the spokesman, you could say, and I have to make some decisions obviously when everyone's not there.

HP: Does that kind of democratic situation lend itself to success?

Mick: I think it has something to do with it, definitely. It's really not a sideman situation. Everybody has a vested interest in the band which stimulates us to work hard and be more involved and creative.

HP: Does being on the road make you crazy?

Mick: We've had so much success really, I look forward to going out on the road and playing to really big crowds. It's a real pleasure. It's still very exciting — in fact it's getting more exciting. The response to the album and the songs we're playing onstage, the new songs, is overwhelming...

HP: Do you like recording?

Mick: Well, the studio is different — it's sort of a love-hate thing. I like recording, I like making records but then when I'm in the studio I'm thinking 'Oh — I can't wait to get back out on the road.' I get very claustrophobic at a certain point — usually when everything is down on the tracks and we're getting ready to mix, that's the point when I feel wow, we've got a few more weeks of this and then I'd really like to be out. I'd like to have it all mixed already and be out on the road.

HP: Do you ever feel that way when you're on the road? That you can't wait to get back to the studio...

Mick: Not really, no. It's usually from the studio to get out on the road. I really get impatient at times in the studio...

HP: Do you feel more creative onstage or in the studio? (Mick co-produces Foreigner's records).

Mick: Well the performance brings out more of our — how can I say it — spontaneous type of feeling because it's just whatever comes, whatever happens. You're on the stage and there's no chance

to go back and do it again whereas in the studio if you want to go back and improve on something you have that possibility. You can refine things a lot more in the studio. They're two different things and I get turned on by both, but basically I like the spontaneity of the stage.

HP: How do you plan the show?

Mick: The skeleton of the show is basically the same. We have the same program but we change it according to how we feel that night and where we're playing. If it's our own show we normally include a few more songs but during the summer we often find ourselves on really big festivals and then we don't have quite as much time.

HP: Was it a problem to have your 2nd lp live up to the success of your first one?

Mick: Well, we definitely had something to live up to — but it wasn't a problem for us. It seemed to be more on other people's minds than our own because for us, that first album was a first album. When we did it we knew that we had a lot of room to improve, we knew that it was just the first of a string of albums — or that we hoped it would be the first of a string of albums — so we sort of subconsciously left room for improvement. We knew that the job was to improve our second album, to make it a suitable follow-up.

HP: You've said that there were technical imperfections on the first album that you wanted to correct on the second. Have you?

Mick: Yes, I think we did. There were a lot of rough edges on the first album, things that Ian and I often talk about. It was one of the least perfect albums that we've actually made and I think that's what gave it a bit of its charm, although some people tell us that they think it was an absolutely perfect album — too perfect. But for us it wasn't, there were a lot of holes in it.

At the moment I'm into the second one because we're performing it and it's fresh to us. But I think I had a strong feeling this time last year about the other one too...

HP: Are you already planning the next lp?

Mick: We're all sort of gathering material together — I've got several songs that I'm working on already. We won't be recording for another 4 or 5 months so we'll have a little more time to get our material

together.

HP: Is it going to be pretty much in the same vein or are you moving in new directions?

Mick: It may be different, I don't know. I think one thing we'll try and do is make sure that anything we do can be done on stage. I don't want to get too carried away with studio gimmickry and that sort of thing. I'd like to keep it pretty simple and direct and although certain things will become more refined we'll still keep that pulse, that heavy, urgent type of feeling. That's what I'd like to try and keep in all our records.

HP: Are there any plans for a live recording?

Mick: Not really, not yet. There's been a whole spate of live albums in the past year or so — it's become a real trend to do live albums — but I don't think we're ready for that yet. I think we'll probably do at least another studio album first.

HP: What about the future? Is there anything you'd really like to do?

Mick: Yeah, I'd like to go to the moon, ha ha ha. I want to be on one of those first space shuttles. Outer space, anywhere out there...

HP: What about musically?

Mick: The plan is just to sort of carry on and follow the music and see where it leads us. It's a bit of a wild animal in a way — although we write it, the music is taking us where it will take us. It's very hard to control music, it's not a force that you can really control if you want to remain sincere about it. So I prefer to let the music take me rather than plan the music.

HP: Do you have any interest in working with other musicians or pursuing solo activities?

Mick: At the moment Foreigner is really a full time job. I don't think I'd have time to do anything else. The only thing perhaps that I'd have time for is in my writing, to sort of get some of my songs exposed to other people if they wanted to do them. If I were to get involved in working with other musicians, I'd have to have a lot of time to devote to it because I like to do things properly.

I'm sure in time things like production and solo projects might happen but now we're all too busy being Foreigner. I would like to make Foreigner a very important name in music. That's the aim. □

JOURNEY TO THE TOP



Journey, left-to-right: Neal Schon, Ross Valory, Aynsley Dunbar, Steve Perry, and Gregg Rolie.

"We Were Never Discouraged" Says GREGG ROLIE

by Deane Zimmerman

Although Journey has been together for the past five years it is only recently, with the addition of lead singer Steve Perry and the release of their 4th album, *Infinity*, that they've begun to attract national attention.

Known as an "instrumental" band with a dynamic stage show — featuring the talents of guitarist Neal Schon, drummer Aynsley Dunbar, Ross Valory on bass and Gregg Rolie on keyboards — Journey is making a concerted effort to appeal to a wider audience.

"This album is absolutely more accessible," says Gregg Rolie. "That was one of the prime reasons we decided to emphasize vocals; we wanted to broaden our audience but we didn't want to lose the following we already had so the logical choice was a more tune-oriented album. We still want to do solos, but the focus is on the songs."

"Having a lead vocalist join the group was a natural progression for us," he adds. "We weren't looking that intensely but we talked about it for a long time and one day, when our manager Herbie (Walter Herbert) came in and asked us if we wanted to try it, we said 'sure.' It was that simple."

"Even with Steve in the group, I'm singing just as much now." (Rolie shares leads with Perry and sings lead on their latest single, "Anytime").

The choice of Roy Thomas Baker (best known for his work with Queen) to produce their last album was seen by some as an attempt to change their image and develop a more commercial approach. But after the experience of producing their last two albums (*Look Into The Future* and *Next*), Gregg is quick to point out the advantage of having someone else handle production.

"It can become a little tedious. There's a lot of work checking things out and it's easier to have someone there who'll tell you when you have to do something again. You can get bogged down with your own work when you produce yourself. You get too close to it."

The group is pleased with the album and is planning to work with Baker again in the future. "It would be silly to change horses in mid-stream," says Gregg. "The next album will be pretty much in the same vein with a little more uptempo material. I think people like that and we do too."

Talking with the members of this band, it becomes clear that they're serious musicians who are enjoying their success.

"We were never discouraged," says Gregg, "because every time we've gone out on the road, there's been growth. We've learned more about each other, the music and the industry."

"Journey is a democratic situation that will last because everyone is a little older now and more aware — and that's the only way a band can work. Everyone has their own musical taste and their own ideas but we've learned how to use them to improve the group."

Although they spend almost 10 months a year on the road, Rolie doesn't mind the hectic life: he likes playing onstage and thinks of it as "a very necessary part of music".

"I'm sure that I'll eventually have a more normal life when I'm not travelling



"...we wanted to broaden our audience but we didn't want to lose the following we already had so the logical choice was a more tune-oriented album."

so much. I don't want to do this for the rest of my life, but I do want to do it for about another ten years...

"This is what I always wanted to do — play rock and roll — and the musicianship in the group is really excellent. To be in a band where everyone wants to do the same thing is really great."

As for solo projects, Rolie says: "I'm totally into a group effort because I think

it's the best way. When you get a bunch of good musicians together whose ideas coincide and who understand that it's not one man's show, it's really terrific."

"I'm not interested in doing any solo projects right now. The best vehicle for my music is Journey; to do anything by myself would be kind of frivolous. We are all pretty much in agreement. It will happen at a later date for each individual, but right now the focus is on Journey." □

THE BEE GEES

Superstars Of '78

They've become
disco champs
in the '70s
as easily
as they were
psychedelic
champs
in the '60s...



When Barry, Robin, and Maurice Gibb emigrated from Australia to London fifteen years ago nobody had any idea that they'd become not only major stars of the 1960's, but the biggest singing stars of the 70's. After a couple of hits in Australia, including the much sought after single, "Spicks and Specks", the Brothers Gibb made their debut with a 'classical - rock' sound that many thought was just as good as (if not actually) The Beatles. But the Gibbs have outstayed the Beatles and other groups of that now defunct era. They did it with a steady stream

of smash hits — "How Can You Mend A Broken Heart", "I Started A Joke", "Lonely Days", etc etc — and the uncanny ability to change their approach to coincide with the pop music of the time. As a result the family group have become disco champs in the 70's as easily as they were psychedelic champs in the 60's. And with the release of "Saturday Night Fever" they proved not only that they're here to stay, but also that their music could lead to the biggest selling album in the history of recorded music. □

NEW WAVE RONSTADT

Linda Ronstadt is "Living In The USA" this year, on roller skates no less. Quite a change from years ago when Linda first started out as the lead singer of a California 60's rock band called The Stone Poneys and singing a song written by former Monkee Mike Nesmith, "Different Drum". But then, Linda's life, and career, has been a series of progressions and changes that have surprised those who have watched her from the start.

This year there have been all sorts of Ronstadt rumours about upcoming changes she's got planned. These include a move to New York during Gov. Jerry Brown's political campaign so she can get out of the political spotlight and also so she can do something she's always wanted to do, "spend some time in New York, 'experience' the autumn, change of seasons and all that." She's also talking about a tour of Australia and New Zealand and Japan with David Bowie in the coming year. And she has definitely changed her own look, with a new shorter curlier hair style and glasses.

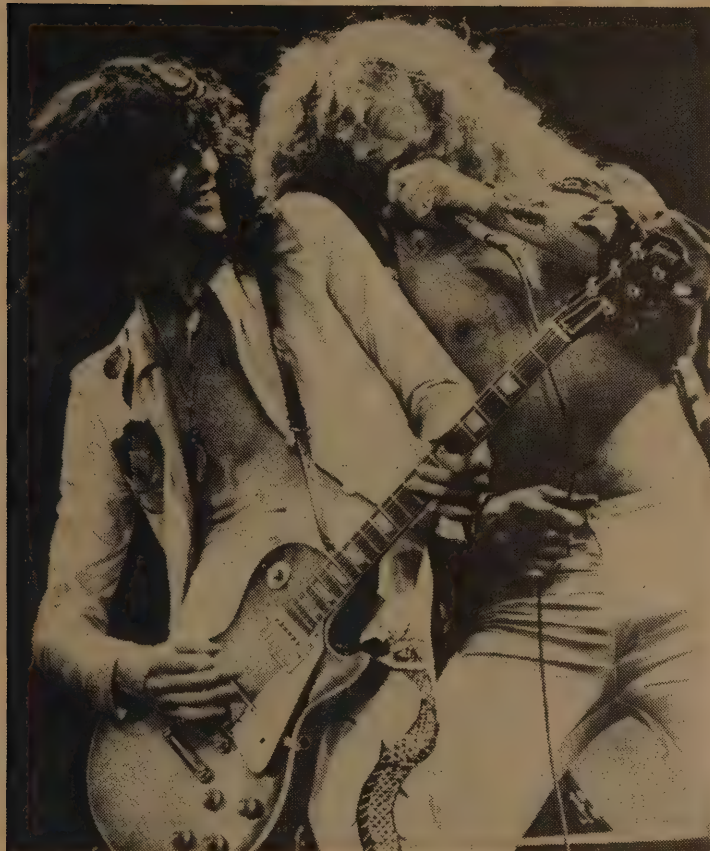
As for what changes will follow these in the year to come, well, we'll have to wait and see. But there's no doubt that Linda isn't planning to stop trying to experience rock and roll no matter how successful she's been in the past few years. □

Her life
has been
a series of
progressions
and
changes...



Jim Shea

LED ZEPPELIN



The Led Zep legend continues to grow...

More Rock To Come

Led Zep have had their good times and their bad times, but the band proves that if you keep rocking and rolling, there's no question but that you'll stay on top if your fans want you to do so. And Led Zep's fans continue to be solidly behind this super group after all these years. The Led Zep legend continues to grow in fact, even though those who aren't into rock and roll may never have heard of the group.

This year Led Zep began work on their next studio album, an anxiously awaited event. First Jimmy Page, Robert Plant, John Bonham, and John Paul Jones began work on the album with rehearsals in Wales. Then went into an English studio to begin recording. Original plans called for the band to record in Page's home studio; but it wasn't finished in time to start the album, so they started in a regular studio. The material includes songs already written by Page and a release date of late 1978 (in time for Christmas) has already been set.

For Led Zep fans it's been a long wait since their last lp, *Presence* was released in the spring of 1975, but there's no doubt that the new Led Zep lp will have been worth the wait. □

CHEAP TRICK ROCKS OUT

As Cheap Trick's Rick Nielsen said in a *Hit Parader* interview this past year, "We got a fan letter yesterday that said something to the effect that we were the first group in the 70's that didn't have a lead singer who doesn't look like Mick Jagger". Is that the secret of CT's success? Not really, but it's just one of the things that makes CT the most different and unusual rock band around these days.

"I think our image helps us out because it sets us apart from other groups," says Nielsen and he's right. Cheap Trick is a combination of good looking hard rockers

and crazy cartoon comic characters who realize that rock and roll should be fun; and that a combination of zany and serious is the best way to get it across.

Cheap Trick's line-up includes Rick Nielsen, Bun E. Carlos, Tom Petersson, and Robin Zander. Each of them is a distinct personality, which is always refreshing in a rock world where teased hair and look-alikes are often the order of the day. They don't mind poking fun at themselves or rock, but they also know how to deliver the goods, as they proved this year with their second album, *Cheap Trick In Color*. □



"I think our image helps us out because it sets us apart from other groups."

STONES TOUR REPORT

by Lisa Robinson

The lobby of Atlanta's Colony Square Hotel was crowded with groupies. Girls wearing kabuki makeup and outrageous hair styles. Stewardesses in hot pants. Local musicians dressed in glitter (remember glitter?) and platform shoes. Hitchhikers from as far away as New York City.

Why? The Rolling Stones were in town, and when it comes to rock and roll they're still (as in "she was still lovely") the top.

There's no private jet with fur covered bedspread on this tour, no fancy stage, the halls are smallish, the costumes less elaborate, and the tour party numbers fewer than thirty people.

But forget the "low budget" atmosphere of the 1978 Stones tour. The musical institution that is the Rolling Stones is alive and well and no less awesome.

The Stones wanted to do smaller halls wherever possible to make this tour "different" — for the fans as well as themselves. The seven large outdoor dates — and the seven "hockey arenas" — will help cover the losses playing 3,000 seat venues, and will leave a "little bit" of money for the band as well.

The atmosphere in Atlanta was electric. All day long radio station WKLS played Stones songs and listeners called in shrieking with excitement about that evening's show. Scalpers were rumored to be getting up to \$600 a ticket (the legal cost was \$10) and policemen were stationed 10 feet apart all along Peachtree Street near the Fox Theater.

The choice to play the Fox was an

interesting one. This beautiful old movie theater (called the "Radio City Music Hall of the South") was built in 1929 and has played host to such luminaries as Enrico Caruso, The Tommy Dorsey Orchestra, Elvis Presley and Johnny Ray. It's known for its fine acoustics, and has a nice, funky feel.

The Stones came onstage at 9:50 P.M. to a deafening roar from the 3,900 seat audience which immediately stood up, many on seats where they remained for the entire show. People clutched each other as though they couldn't actually believe they were seeing *the Rolling Stones* up so close.

Mick wore a white cap (which he soon tossed aside), brown plastic pants, a yellow blazer, red and white socks, white sneakers, and a Stephen Burrows geometric print short sleeved shirt. The rest of the band seemed more sartorially subdued than in the past: Keith wore jeans, a red Indian cotton shirt and black leather jacket. They looked ... well, not quite funky, but there were no "outfits", no costumes. Thank god.

The show opened with "Let It Rock", "All Down The Line", "Honky Tonk Woman" and "Star Star". A long segment of material from the *Some Girls* LP followed: "Lies", "When the Whip Comes Down", "Miss You", "Beast of Burden", "Just My Imagination", "Respectable" and "Far Away Eyes".

For much of the new material, Jagger played guitar. He doesn't seem totally comfortable with it onstage yet (it got caught in his jacket a few times) and, of course, it keeps him from jumping

around the way he's used to. But he's said it makes the show more interesting for him, and indeed, with three guitars and two keyboard players (Ian Stewart, who's been with the band from the very beginning, and Ian MacLaglen who used to be in the Small Faces with Ron Wood) the sound of the band is rich and full.

Mick Jagger remains an amazing rock performer. There is not a rock and roll singer alive (and that goes for David Bowie, Rod Stewart, Elton John, Iggy Stooze, Patti Smith, whoever) who does not owe at least a nod of gratitude to him. Not only does he have amazing onstage moves, he manages to keep an audience in the palm of his hand all night long.

After the longish "new" section, the Stones returned to their "hits", stuff like "Tumbling Dice", "Happy", "Brown Sugar" and "Jumpin' Jack Flash" which ended the show. The audience, by this time, was nuts-screaming for an encore that never came (the band made one of their speedy getaways back to the hotel).

The Patti Smith Group opened for this Atlanta show. It was a great move. Miss Smith has many fans in that city, and her set was well received. She was quite obviously ecstatic to be onstage. Earlier she told me, "When I was in New Jersey in 1964 and got kicked out of school, lost my job in a factory, and was really down, I saw the Rolling Stones on the Ed Sullivan show and it changed my life. I was just so ecstatic to be alive at the same time they were. No matter what happens, this night represents the end of a cycle for me."

During the Stones set Patti stood at the very front of the audience, right by the stage, and was a perfect target for the inevitable bucket of water Mick threw directly on her (she followed that by jumping on the stage after him). After the show she said, "Mick came to my dressing room before and after my set. He met my band and took me to meet his band. They treated me with great respect." Mick said he thought she was great and expressed interest in doing some more shows together.

What is perhaps most significant about Mick Jagger's response to Patti Smith, for example, as well as playing smaller halls, is that after 13 years of being considered the world's "greatest rock and roll band" the Stones still take chances, they have room for growth. In Atlanta it showed in their choice of opening act as well as in their music, which was more powerful than ever. □ Portions of this appeared in Lisa Robinson's syndicated *Rock Talk* column.

There's no private jet with fur covered bedspread this time...



"This soap opera will continue, I guess ... I should be making money from it. We should all be doing it on TV..."

THE HIT PARADER INTERVIEW

MICK JAGGER

by Lisa Robinson

Mick Jagger needs no introduction. This interview was conducted in New York City prior to the release of the Rolling Stones' lp, Some Girls and the start of their summer tour.

Lisa: Well, what can we say about your ... um, personal situation? Is there anything you want to say?

Mick: No ... You ask specific questions, and I'll try to give you dazzling answers...

Lisa: Well ... what do you think is happening? As far as your personal status ... (These questions were asked prior to Bianca filing for divorce.-Ed.)

Mick: Well, I guess it's time for a change. I think, a change for Bianca. It's probably very good for her not to be with me. I mean she really wants a career, that's what she tells me. We're really on good terms, not fighting or anything like that

Lisa: Do you think it was difficult for her, being your wife?

Mick: Probably. I imagine it is, you know. But after all, she knew it.

Lisa: Do you think she's ambitious?

Mick: Yeah, she had ambition. So did I. I mean I think she has ambition and she doesn't want a rich husband no matter what they say in the newspapers. She wants to be an actress and make a name for herself, doing her own thing, being her own woman. So maybe it's good for her, and good for me, because it gives me a bit more freedom. But you know, I really don't think about it like that...

Lisa: But you like being attached to somebody...

Mick: I don't like being attached particularly to anybody, no...

Lisa: You don't have that English male thing about having a little woman around, cooking...

Mick: Oh give me a break. I mean really, this propaganda about women that's been done against me ... I can't bear ... I can cook perfectly well myself and I don't need to go home. I mean I can go out and eat somewhere around the corner, probably better than I can eat at home.

Lisa: I always thought you had this sort of

"I get much more of a buzz writing songs that are not totally within my experience. It's imagination, observation."



inner need for a person to take care of you, you know, a more conventional type relationship...

Mick: Not at all. I suppose I did have it years ago. Maybe eight, nine, ten years ago ... I thought I did, or would, or ought to, or something but I don't have it anymore.

Lisa: There was a line attributed to you once where you said you wanted to go into politics but you didn't have the right wife...

Mick: I don't think I ever said that. Quite a good line, though...

Lisa: So you don't like someone bringing you little meals and things...

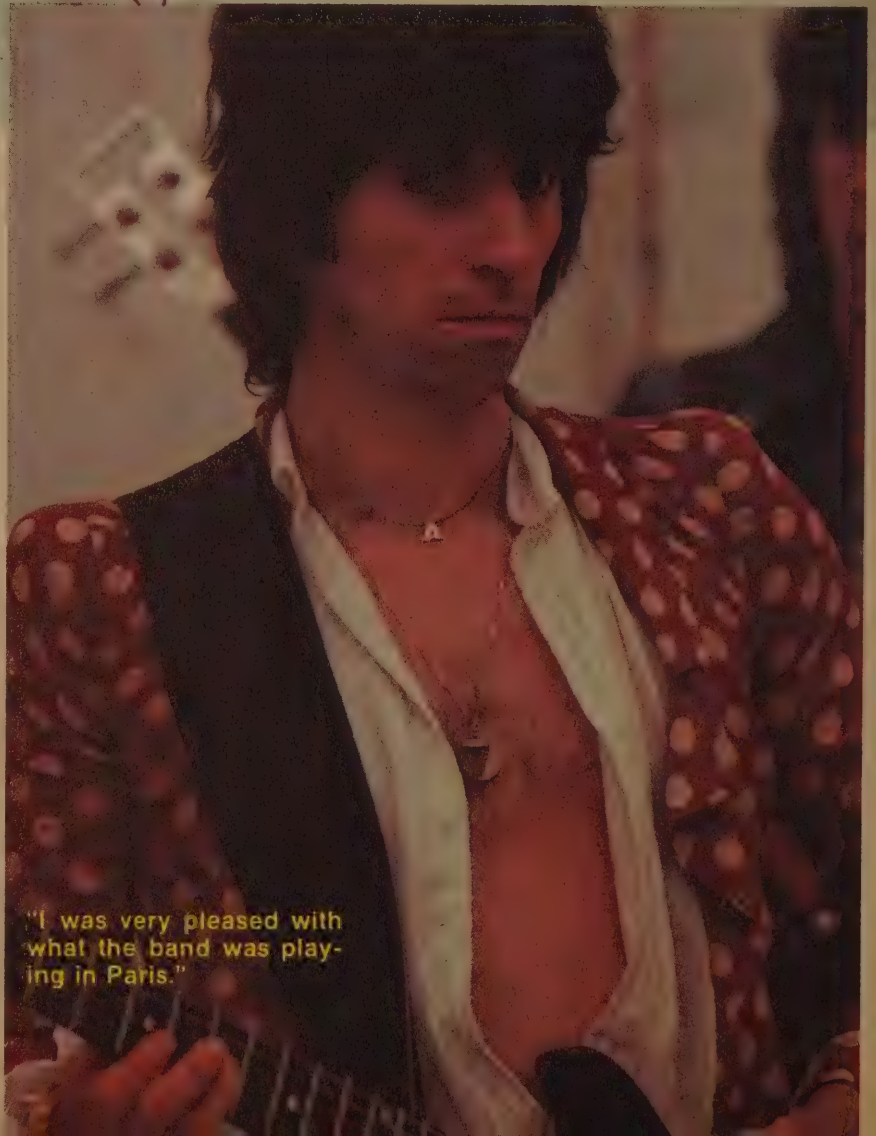
Mick: Well obviously everybody likes to be spoiled a little bit. But that's not necessary in my relationship with a woman ... Anyway, this soap opera will continue, I guess. I should be making money from it, we should all appear on TV doing it ... I feel very free and kind of easy, you know.

Lisa: You never suffer? Never get lonely?

Mick: Of course I get lonely. But I don't want a relationship with a woman where I'm in "charge" and I expect fidelity and all that. I never require that of anyone and I don't want it required of me. But I won't be unkind ... Look, everything seems to be vaguely all right. I mean it could be a lot worse.

Lisa: So you think your life is in order?

Mick: I think it's in order as much as it possibly can be. Under the present circumstances. (Starts to sing part of "Shattered", the line that goes "sex and



"I was very pleased with what the band was playing in Paris."

sex and sex and sex".)

Lisa: Sex? Is that still important to you?

Mick: Sure. I'm sexually motivated...

Lisa: Sex gets people into so much trouble ... (laughter)

Mick: Yeah, dangerous ... (Grins.)

Lisa: Does it rule your life?

Mick: It doesn't rule my life. It's in balance. It's fantastic. If you're with a woman and the sexual relationship is going well, everything will go well. For me, anyway.

Lisa: You're lucky ... So many times it can mess everything up...

Mick: Well my experience is when the sexual relationship is working like a Rolls Royce, Mercedes Benz, Cadillac, everything smooths out. The other things don't become important, they're trivia.

Lisa: Do you think a heavy sexual relationship adds a certain intrigue, drama, tension...

Mick: Ummm, yeah. (Grins.)

Lisa: You like all that?

Mick: Ummm hummm. (Grinning more.)

Lisa: You never tire of it.

Mick: Not at the moment ... Now don't take everything I say seriously because I'm trying to make the interview interesting...

Lisa: Let's talk about music. How do you feel about the new album?

Mick: I'm very pleased with what the band was playing in Paris, when we recorded. And I'm pleased with what I'm playing too. I played guitar on the album, I enjoyed very much playing guitar - more than singing almost. I like to do both, but the thing is, I can't do both very well yet, that's the trouble...

Lisa: Like walking and chewing gum at the same time...

Mick: That's exactly what I am ... I'm hopeless, I can either play the guitar, or sing. I've noticed that I'm not the only person who does this. A lot of brilliant guitarists do this, B.B. King, Boz Scaggs, when they sing, they stop playing.

Lisa: Do they stop playing, or they don't play as well?

Mick: They more or less stop playing completely. Then they go back to the guitar when they stop singing and that's what I tend to do. I'm not used to it yet.

Lisa: Is playing the guitar a challenge to you?

Mick: Yeah. I wanted to do it because I want to do everything. I play drums, you know, I love to play the drums. As Charlie. We all play drums. Ronnie plays drums, everyone wants to do the other role, you know.

Lisa: Well, Charlie doesn't want to sing, does he?

Mick: Maybe he does inwardly. Ask him. Bill certainly did have a penchant for singing ... Anyway, I really can't play guitar, just rhythm stuff. What I've learned from Keith and Woody.

Lisa: Is this something you've wanted to do from the very early days on?

Mick: Yeah, I did, but then I was put off a bit, and now I really like it.

Lisa: What about on stage?

Mick: Well, that's when you've got to get both the playing and the singing right ... I

won't do it all through the show, I don't want to bore everyone with my noise. It's not the most significant thing about the album...

Lisa: But does it make it more interesting for you?

Mick: For me personally, yes, just as a person. I had a lot of fun playing guitar. The rest of the band was very cute about it to me and Keith gave me a guitar as a Christmas present. He had it specially made for me, it was nice.

Lisa: Have you recorded any of this stuff before Paris?

Mick: No, it was all done in Paris, every bit. And the songs are all new. We wrote about forty two of them ... We could only get ten on.

Lisa: You didn't consider doing a double album?

Mick: No. It takes too long. It wouldn't have been ready. Double album takes twice as long, Keith says. Quite right too.

Lisa: There are a lot of really funny things on the album. "Faraway Eyes" for example, you're getting quite good at mimicry...

Mick: It's mimicry, it is, it's parody...

Lisa: Do you think people will get it?

Mick: Well you did and you're not the most intelligent person I know...

Lisa: I beg your pardon. Anyway, I thought there was a lot of wit on this album, even something like "Miss You" which could be taken as a very personal love song...

Mick: But it isn't really...

Lisa: Well then you just go in the middle with the line about the Puerto Rican girls and it's a riot ... Do you feel you have to do that in order not to reveal any sentimental side, to lighten it up a bit?

Mick: No, it's true, it's true. I mean that's

what happens to you. Anyway, that's an imagined person. I get much more of a buzz or whatever you want to call it this year out of writing songs that are not totally within my experience. I imagine other people's experiences, you must realize that. It's imagination, observation.

Lisa: Is it easier to write about that than write about yourself?

Mick: Well you combine the two. In the middle of the song I thought wouldn't it be funny if you're in New York and you're missing someone and you get these terrible crass people knocking on your door ... I don't know, it's never happened to me. I don't sit around moping. It's fiction, songwriting is fiction ... I mean I don't write songs like Sara don't go, or whatever that was...

Lisa: When the songwriting credits read Jagger / Richard, what does that mean?

Mick: It means we share the money.

Lisa: I see. Well, "Before They Make Me Run" was an example of a personal song...

Mick: Don't ask me about that...

Lisa: If I try to ask him, it'll take three weeks...

Mick: That's your problem...

Lisa: Do you think the album is good?

Mick: Yeah, I think it's great.

Lisa: Do you think it's one of your best in a long time?

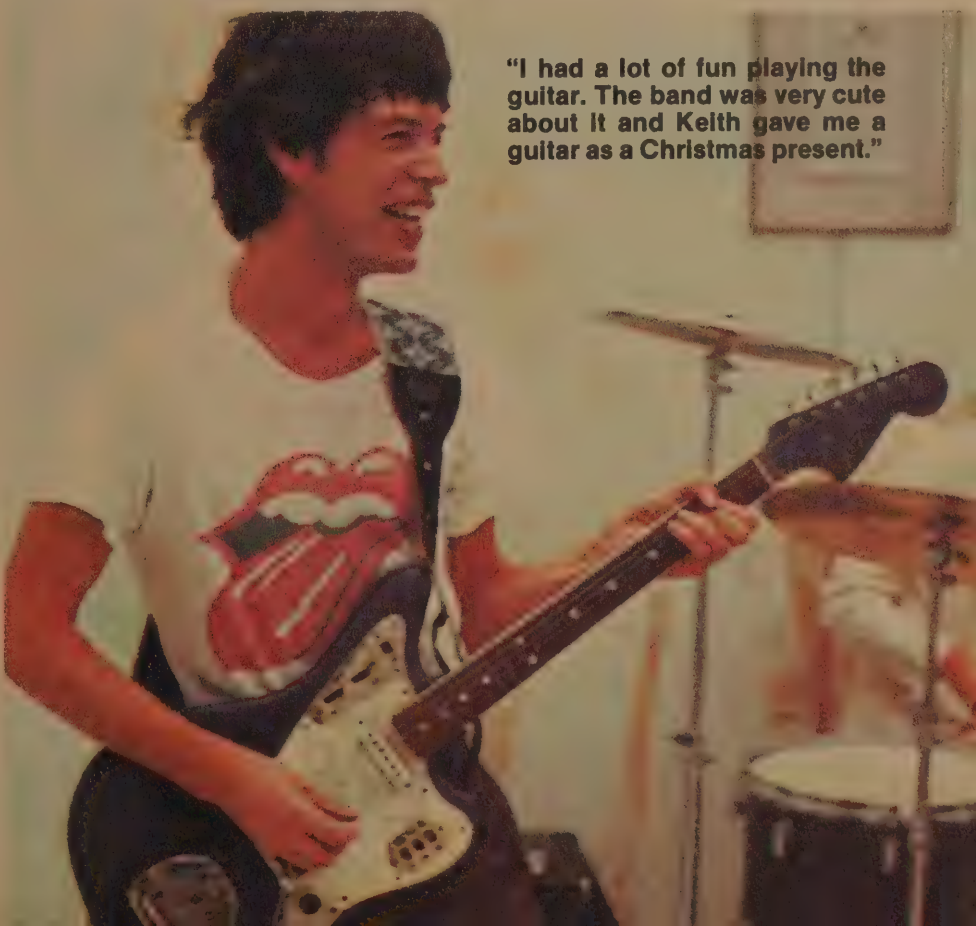
Mick: Yeah, I think it's one of my best... (Grins.)

Lisa: No, really...

Mick: I do! You're the second journalist I talked to about it, and he said it was the best album since *Let It Bleed*.

Lisa: I think Sticky Fingers.

Mick: Well, that's what they say. Either one or the other. □



"I had a lot of fun playing the guitar. The band was very cute about it and Keith gave me a guitar as a Christmas present."

KRAFTWERK
ELECTRIC MACHINE

KRAFTWERK



Ralf

Karl

Wolfgang

Florian

Heavy Human Rock And Endless Loop Music

by Richard V-8 Robinson

First, let me warn you, Kraftwerk is German for *electric power plant*.

Second, I don't think these boys have a sense of humor.

Of course, a lot of rock doesn't have any sense of humor, although it can be laughed at because it's so stupid. But KWERK aren't stupid. Despite that, I think their music is funny because it is silly, part of the modern art movement's exploding plastic predictable.

Their music is a hoot. Twenty - two minutes of "*We are driving on the Autobhan*." Their lyrics celebrate the language of the tv commercial, where repetition of a few simple words replaces older, more complex forms of communication like complete sentences. To wit: "trans, europe, express; trans, europe, express; trans, europe, express."

I hear and feel their music as heartbeat music. For this "electric power plant" has synthesized a frequency into an audio pulse that beats through their music at a rate that is extremely stimulating to a great number of people. It is a beat in the

same frequency range as the Saturday Night Fever disco beat. But Kraftwerk have tuned in the beat better than any other band in the Universe (exceptions: Velvet Underground, 1966, Grateful Dead, 1968, Television, 1974) and have popularized it on the world's airwaves (along with Abba).

"I think we have introduced the body rhythmic quality into electronic music," says Ralf Hütter, former classical music student and co-founder of the group with Florian Schneider.

"America is really conditioned by three minute radio songs. Terrorized, you could say..."

Let's let Ralf continue speaking, "America is really conditioned by three minute radio songs. Terrorized, you could say, by three minute radio songs — and our music, basically, and electronic music in general is no longer limited. It just goes all over. Like when you play an

electronic instrument everything is possible for you to play, really. It's only what you have in your mind that could stop you from playing anything. There's no longer instrumental limitations or anything. It's just pure fantasy coming out.

"In Europe radio programming is very free at night especially when they play all kinds of things — it's really not commercially dominated by advertising. In America everything seems to be terrorized by advertising. In Europe it's really more what people like. It's social radio, or state radio, so there's really no advertising and it's really only programming which is important. There's all kinds of programs, not just music — there's information and political things always on the same station.

"Here in America when you turn on a station it appears to be a continuous loop — they play the same songs every hour for a month and it's very limiting sometimes.

"In Europe it's a very open situation.

Where we live, in Dusseldorf on the Rhine, it's like a half hour from Holland, three quarters of an hour from Belgium, and a little more than an hour drive to France. There's a mixing of people from different countries, and cultural backgrounds. So it's a very lively thing."

But the tv still goes off at 11:30, doesn't it Ralf?

Now I will say this for the German electronic machine. Sometimes in the cold, dark European night I have tuned in German radio stations broadcasting wild Wagnerian energy at colossal kilowattages and I have marveled at the majesty of having the government own the radio station. But I never seriously considered giving up my endless loop for the uncharted waters of the government picking the records. Educational television is bad enough, but education radio would be unbearable, even if we'd hear more classical music. And to my mind, Kraftwerk fit so well into American radio because they are, in themselves, endless loop music.

"We call ourselves The Man Machine," says Ralf. "Without our machines we couldn't play or record, or anything, that's a fact we'd rather admit than to try to deny it.

"We've established this kind of friendship with our musical machines, and they really sometimes are very nice to us. They respond very sensitively — they bring out so much of ourselves, like a psychoanalytical thing, also.

"We've made experiments with some of our friends who are not into music at all — they're maybe architects or something

else — and we play music with them also on the synthesizer and you can hear the vibration of the person when you put them to the synthesizer. It's really like a psychoanalytical mirror type of thing."

"We've established this kind of friendship with our musical machines, and they really sometimes are very nice to us. They respond very sensitively..."

Wouldn't you like to know what the architects are building? I would.

Some Krafacts from their Capitol Records biography must be entered into this journal:

"In a review of *Radio - Activity*, England's Melody Maker praised the group by claiming, 'No band is more precise, efficient, emotionally controlled or romantic as Kraftwerk.'"

Now I think that writer threw in 'romantic' because he was a good Fleetstreeter, not because he honestly believed it. It is possible that Kraftwerk's work will be seen as the classical music of that body of late 20th century romantics known as the 60's generation grown-up. But I hope not.

Another item from their bio:

"The novelty and flash of 'Kraut-rock' soon wore off and it became apparent that Kraftwerk was indeed a musical force to contend with."

It continues: "It was not long before

David Bowie, another premier innovator of the seventies, used tracks from *Radio - Activity* as introduction music to his concerts. Bowie also called Kraftwerk his '...favorite and most inspirational group...'".

"We feel no disharmony with complex machinery in our art," says Ralf at another point. "Instead our concern is that what comes from our equipment is worthy of the technology in the equipment itself."

Let me say something, if you're reading this and have never heard Kraftwerk, you must be very tired by now. The funny thing about Kraftwerk is that they're a machine. And so you don't want to know what their favorite color is or what kind of girls they date. Although, if it livened things up on the T.E.E. (trans europe express) I would certainly ask.

No, Kraftwerk are a sound, a vibration and must be heard before you would want to read any of this. And once you've heard them, I admit that it does stretch it a little when Ralf starts talking about being worthy of the technology. But I'm sure they're all nice boys, and I do like their uniforms and showroom dummies gag. Very Eno.

Okay, I'm going to bed now, so this is all you get. Let me sum it up this way: I would rather watch 'the Producers' than listen to Kraftwerk (or just about any other rock album), and I can understand how some people don't think Kraftwerk is in the least bit funny. But I can get off on the wacky, sexy, idiocy of it, settle back for a ride on the trans, europe, express. □





"Some people have said that we look pompous, like we'd be real buttholes to talk to, but I don't think we look like that at all. I think we have fun and I think it shows."

KANSAS— "We Have Control"

by Deane Zimmerman

Since 1974, when Kansas released their first lp, the group (Phil Ehart, Dave Hope, Kerry Livgren, Robby Steinhardt, Steve Walsh and Rich Williams) has been on an almost non-stop tour. After a recent European debut, they returned to America for a brief vacation before heading back out on the road to perform in cities missed the last time around.

Steve Walsh (vocals, keyboards), was relaxing at home in Atlanta between tours, "folding some clean clothes," when he talked with us about the demands of the road, Kansas' music, their image and their "overnight" success.

.....

HP: Do you enjoy being on the road so much? Does it ever get boring?

Steve: Being on the road is really everything — it's exciting, it's boring, it's a lot of different things — but that's

what I like about this life. I'm never really bored because I can find something to do all the time. I love playing gigs. I really like appearing before people. But I hate motel rooms.

HP: Do you change the show each night?

Steve: Never, it's the same show every time. But it's new to me every night because there are new things going on, new people for us to look at and a couple of funny things might happen during a night; maybe somebody will make a mistake and we'll all stop playing and laugh. Some people have said that we look pompous, like we'd be real buttholes to talk to, but I don't think we look like that at all. I think we have fun and I think it shows. I know it shows especially to the people in front all the time.

I personally make it a point to play to the people in front because they worked awful damn hard to get there and they're very loyal. Some of

them fight tooth and nail to get there.

HP: Were European audiences different than the ones you're used to here?

Steve: Well, it went real good. We sold out probably over half the halls we were in and had very respectable showings in the others. There was only one flop gig on the whole tour — that was the last one we played in Manchester. I think that people really liked us over there and we received mostly good reviews.

We didn't expect to see such a large number of Americans as we did in the places we played. Also the response was more unusual than here — especially in Germany. They clapped all at the same time in military fashion after every song. Instead of just a round of applause it was, hut 2, 3, 4 you know. But we played in some really beautiful places. The insides of the halls were just unbelievable.

HP: Your music has been called "Classical rock", sort of

in the same category as ELP or Yes. Do you feel that comparison is valid?

Steve: I don't know. I never define our music. I just feel like it's a contemporary definition of feeling. A lot of our writing concerns the human situation and dreams and what we would like the human situation to be. Or what we're afraid it will become. But to say that we define ourselves as any kind of classical rock is probably true if you can categorize Yes and Genesis and everybody like that as classical rock. Our influences are European but we still maintain an American feeling. To tell you the truth, we really haven't got one style.

Whenever people hear a new Kansas song there doesn't seem to be any type of formula like there is for a band like ELO, for instance. You always know when an ELO song is on the radio. The very fact that we've got two main writers (Kerry Livgren and Steve) whose styles are pretty different, and we've got two main singers (Robbie Steinhardt and Steve) whose styles are different and when you get that diversified — when you've got 6 guys in the group all putting their two bits in the song even after it's done — then it turns out with a Kansas style. But it doesn't sound like every song we've ever played before.

HP: Your music really isn't

what one might expect from a Midwestern band. Have you had classical training?

Steve: Robbie had a little bit of classical training. I've read in some interviews that he's played in European orchestras before but I don't think that's true, I really don't know. I've had a couple of years of piano. Everybody's pretty much self-taught. We learn all our songs primarily by memory — we don't really write anything down. I wish we could cause it would make it a lot easier but we just pretty much go for the memory banks...

HP: *Who influenced you musically while you were growing up?*

Steve: People like the Rascals, Vanilla Fudge, and the Yardbirds. Then, when Led Zeppelin came out — my God, that was the deal! I didn't get into any classical stuff back then because I was just getting out of the piano lessons thing and I thought I knew it all. I was going more for what felt right for me at the time — and I've always liked rock and roll.

HP: *What about the Beach Boys?*

Steve: The Beach Boys influenced us as much as a lot of other groups but they don't stand out. I think that was in our bio. It made it look like all my influences were Stevie Wonder and the Beach Boys and some guy named Otto Pindaresky, and there is no person named Otto Pindaresky in the whole world, I don't think...

HP: *Who made it up?*

Steve: Well, I think it was either Kerry or me. But they wrote it so we let it go ahead.

HP: *Are you a prolific writer?*

Steve: No, not at all. The easiest thing for me is to sit down at a piano and just start to play and then writing about a subject later. So I'll do the music first. I've written some words and tried to put some music to them — but that's pretty difficult to do.

HP: *When did Don Kirshner (who heads the label for which Kansas records) first hear you?*

Steve: We had sent him a demo tape with a bunch of my songs and he liked them — they were real commercial — so he sent Wally Gold to hear us. We used to play in a hall in a real small town in Kansas all the time and we always did well there so when Wally wanted to hear us we decided to play there. We sold tickets

for a quarter apiece just so we could pack the place and we gave away all kinds of free beer so everybody would be good and drunk. By the time Wally got there the crowd really loved us and when we got on and played, they gave us an excellent response. Wally got hit in the head with a beer bottle but he didn't hold it against us...

HP: *Do you think your career would have taken a different turn if you hadn't signed with Kirshner's label then?*

Steve: I think it would have been a lot different. I think we would have been manipulated a lot worse on another label.

HP: *Do you feel manipulated now?*

Steve: To an extent everybody is. When you sell yourself to a record company you become manipulated. You become a commodity, you become the group — it's no longer individual personalities. But along with that I also have to say that I've seen how Don Kirshner interacts with the people he works with and I like the way he interacts with people. I'm glad that we're with him because he takes the whole thing very personally — from beginning to end — he's in there to stay. And I don't think it's making money that's important to him. I think what's very gratifying to him right now is seeing that he stuck with us through 3 albums where we sold moderately and then, with a few suggestions from him and his company, we became a really big act with our 4th lp. And I'm glad that we've been together this long to work it out.

In the beginning they were searching for an identity for Kansas because we came right out on our first album with two or three different types of music all at once. We had *Bringing It Back*, which is a rocker about having a good time, and *Death of Mother Nature Suite*, which is about the end of the world, and people were going 'What is this group trying to say?' Nobody knew how to classify us so we decided to write some liner notes to clarify our position and that helped quite a bit. But all throughout that next year we were being billed as a hillbilly band and all kinds of country western people were coming to hear us and we didn't have anything to

do with playing polkas or anything like that. It was a bit of a — well, not a crisis but something to be worked out. It was searching there for awhile.

HP: *Do you have a lot of control now?*

Steve: Yeah, we really do. We always have with Kirshner. We've always had a lot more control than I think a lot of other groups have had.

HP: *You choose the material?*

Steve: Oh yeah. And usually we'll choose what we want for the single and everything — but we have mutual respect. That's what I like — that Kirshner does not over-manipulate us. He will work us into different positions of course, because that is the business. Besides music you have to sell music so in order to sell it you have to work it around a little. But that's from a business point of view. Kirshner doesn't really have anything to do with us from a musical point of view.

Nobody takes advantage of anybody else because there's this respect that each of us has for everybody else that has made us strong. We're all striving for the same thing — that being success — and we feel real confident right now in what we've done. We've seen a lot of groups go up and down very fast — very fast up you know, pass us right out and come right back down again. And that has never been our goal. Our goal has been longevity.

HP: *Your popularity really zoomed with the 4th lp (Leftoverture). Do you think releasing "Carry On Wayward Son" as the single did it or was it a cumulative thing?*

Steve: We never really understood why *Wayward Son* hit like it did. We always thought it would be another song off the album, like *What's On My Mind* or *Questions of My Childhood*, but for some reason the time was just right and everyone was talking about the new Kansas album. I didn't think *Wayward Son* was playable on AM radio, I didn't think it would catch on that much because of the composition of the song. And when we released it we were very surprised by how well it did. I would say that its success was due mainly to the people behind the scene — CBS marketing people, sales

people, regional directors.

From the musical standpoint, we were building little by little on every album and as much as we were gigging, we were all working toward this goal and luckily it happened.

HP: *Did success come too slowly, too quickly, or right on time?*

Steve: I feel now, in retrospect, that it was great timing cause when people go to the top real fast it does something to you personally and you become a different person because of it. Now, if you're prepared for it — just like if you're prepared for anything as your life progresses — you're going to take it in stride. So right now we're taking success in stride but we fully know that we've got to keep on working even harder than ever in order to better our last effort. Like Boston ... their first album went five, six million copies. That's stupendous, that was a great album and it really was neat seeing a band do that. But now they're going to have to come out with another lp and hopefully it'll be just as good. But it's difficult...

HP: *Now that you've become so successful, are people more critical than they were when you were working your way up?*

Steve: Yeah, I think that critics have probably picked our number to be torn down next. It happens. It doesn't get to me at all because if they're talking about you — good or bad — at least they're talking about you. At least it will make people give you a chance. If any group comes out and there's some kind of controversy — whether good reviews or bad, New Wave or whatever — you're going to pay a little bit of attention to it. If word of mouth gets around, and if your friends like it — you're going to listen to it.

When we were backing up groups like Black Sabbath — boy, you couldn't pick up the papers and read anything bad about Kansas. It was great 2 years ago — unbelievable reviews. Now that the show is Kansas, and Kansas is on top — it takes a different turn and it's somewhat of a game to chip the pieces away until they fall back down and then build them back up again. It's kind of like war. □





"I intend to go up there and sing my heart out."

David Johansen's long awaited solo album is titled, simply, "David Johansen". David - known for his rapier like wit - says "My Mother named the album." We wanted to bring our readers up to date on David's activities, so producer Richard Robinson, who started to sit in on this interview, said, "He left the Dolls, he recorded a solo album, and now he's performing live. He managed to wash his socks a few times this year" We continued...

Lisa: Why do you think the Dolls didn't make it?

David: They were too young. ("This is going fine," Richard says, as he leaves the room.)

Lisa: Just sum up what happened after the last Dolls album...

David: Well, the original Dolls broke up after the last album, *Too Much Too Soon* ... Nobody wanted to do it anymore, and we had contractual disagreements, and we decided not to work with our original management team anymore ... Syl and I formed a group (Syl Sylvain, guitarist) and we toured Japan...

Lisa: How come you and Syl formed the band called the Dolls, and the other - Johnny Thunders, Jerry Nolan, Arthur Kane, - formed bands with other names?

David: I guess we were lucky. Actually, the Dolls was always kind of like Syl's name ... he thought of it...

Lisa: So then what happened. You extricated yourself from all your legal difficulties...

David: Eventually. After two years. Syl and I existed with that group for two years ... we planned at various times to record, but the thing - getting out of our contract - dragged on for so long that eventually he wanted to sing, and we drifted apart, not socially, but musically we both got into our own things. (Syl now has his own band, the Criminals)

Lisa: Was it fun playing with him after the band broke up? Did you miss the others?

David: It was fun, it was something different to do. We used an organ instead of two guitars, and that made it interesting - it was something I'd always wanted to do. And we were all of us, everyone from the original Dolls, just biding our time until we were able to record.

Lisa: How do you feel about the whole Dolls thing now, in retrospect? Are you proud of what the band did...

David: Well at the time I was like a kid on the street, you know, and I really wanted to get into show business, and that was the best way for me to do it. I don't regret any of it. I think I had a unique approach to show business, and I broke onto the scene in a unique way ... A lot of people have a decent sense of humor, and they understood pretty much where we were coming from and what we were doing. And a lot of people thought we were

42 Photos by Bob Gruen



DAVID JOHANSEN

by Lisa Robinson

freaks. I guess compared to the people who thought we were freaks, we were freaks, you know ... I guess they were unused to anything having any spunk to it ... any originality or humor.

Lisa: What do you think you're doing now compared to that?

David: Well, with the Dolls it was like a clear cut kind of a trip, there was a scenario that was pretty much established. We all had a part to play. But now, I think I give more of myself.

Lisa: You were involved with some experimental theater, weren't you?

David: I used to be with Charles Ludlam's Ridiculous Theater ... Yeah, I guess the Dolls was an outgrowth of that as far as theatricality was concerned. That taught me a lot about extravagant costuming...

Lisa: Had you ever considered doing anything else?

David: Well, when I was real young I wanted to be a bishop. I used to work in the church, it was like my ... realm. I was an altar boy, you know ... Then I think I wanted to be a cop at one time, and a butcher at one time because I fell in love with the shop steward at the butcher shop...

Lisa: So when you left home and came to New York you were involved in the theater ... what else?

David: Oh, some kind of political trips ... kind of like an off the wall approach to politics...

Lisa: What do you think it was about the Dolls that made people respond so much?

David: It was a great band. Great songs. Everybody did their job to the fullest...

Lisa: It was haphazard...

David: That was the beauty of it ... We made great records, though. The first record we worked on for seven days, we recorded in six days and mixed it on the seventh ... and I think we worked about three weeks on the second. Didn't make much difference really.

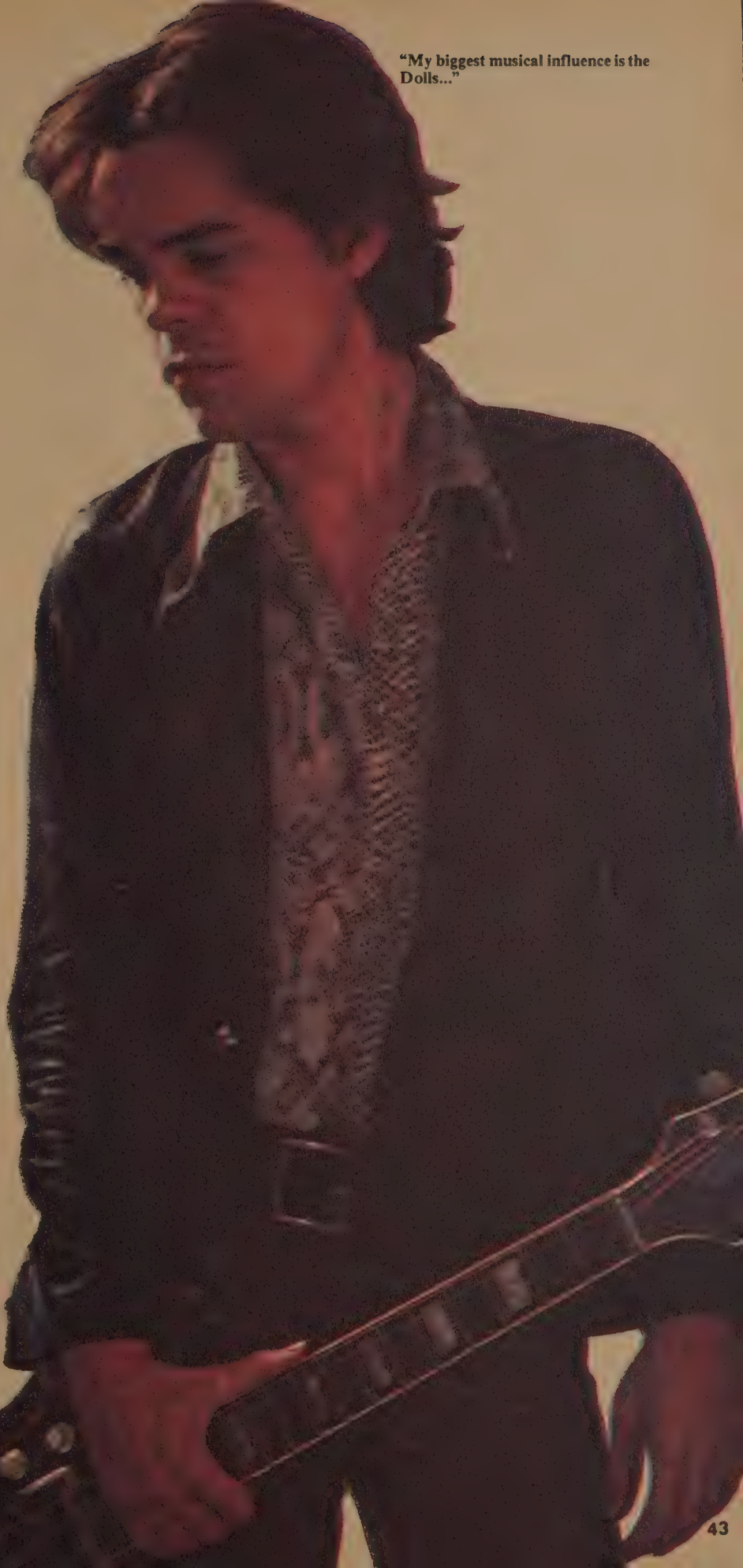
Lisa: How did the experience you just had recording this solo album differ from those Dolls, other than the time ... this one took five months...

David: Well Steve gave Richard and I the opportunity to take our time, which is really good ... (Steve Paul, head of Blue Sky Records) Also it was the first time that I was in a position of responsibility with my own product. Before, it was like I was in a movie ... you come to the movie set and you do a scene but you don't tell the director how to run it. Before, when I had producers, I was just like a member of the cast.

Lisa: Weren't you really like the leader of that band, though?

David: Well, I don't know. Everybody had their moment, in that band, everyone covered a different area ... I had a certain philosophical freedom, I wrote the lyrics to the songs, that was good ... I rapped

"My biggest musical influence is the Dolls..."





between the songs onstage and stuff...

Lisa: You wrote some of the music, too?

David: Yeah, I wrote some songs completely by myself with the Dolls ... "Lookin' For A Kiss", "Bad Girl" ... It's not hard to write a song all by yourself, unless you sit down and say you're going to write a song all by yourself, and you want to come up with a good one ... that's really hard. But if you come up with a song that you wrote all by yourself, there's nothing to it ... you just came up with it.

Lisa: What instruments do you play?

David: Piano and guitar...

Lisa: Do you feel you're more disciplined now? Do you have pressures on you to work harder?

David: Well, the Dolls practiced every day too. See, when the Dolls first started nobody knew how to play. That's what people don't realize. We were just like a gang or something, and we decided we wanted to have a band. I mean you knew a couple of chords and stuff, it wasn't as if no one had ever picked up a guitar before. But it wasn't like I said well, I'm a great singer so I'll get a great guitar player and drummer and put together a band. It wasn't like that, it was just like we were all pals. We were in an art scene where everyone was doing something except us ... someone made an underground film, and someone else did a comic book, and someone else had an art show ... and people would see us all together bacchanalying and we'd tell them we had a rock and roll band ... and they'd say well, when are you going to play? Finally we had to play.

Lisa: How does what you're doing now differ from the whole Dolls scene?

David: Well, you see I'm into music now, but my biggest musical influence is the Dolls, because that's where I learned the most about music - or made music, seriously, for the first time. Of course we came out very brash then, and we were sure that we were hipper than anybody else, that was one thing we knew in our hearts, at least we didn't have a confidence problem. We may have seemed brash to the rest of the industry - but we

had a certain confidence...

Lisa: Do you feel responsible for punk rock? Obviously the Pistols, especially because of your involvement at one time with Malcolm McLaren, can be traced directly to the Dolls...

David: I think you can trace anything to the Dolls, the rise and decline of electric train sales in America, if you wanted to ... But if the Dolls did anything they showed kids that you could de-bunk a lot of myths about the rock industry. That you had to be some ... you know, we made kids feel special, that they could do it, that they could be rockers and live a rock and roll life even though they were just normal human beings to begin with.

Lisa: What do you intend to do now, onstage?

David: I intend to get up there and sing my heart out.

Lisa: You wrote a lot of the songs on this album with Syl ("Girls", "Funky but Chic", "Frenchette", "Cool Metro"), some with your new band ("I'm A Lover", "Not That Much") and some by yourself ("Donna", "In a Lonely Tenement"). How personal are the songs that you wrote yourself?

David: I go through various opinions on different days about how personal they are. When I approach my material sometimes I think I'm cool, but sometimes I think I'm not so cool, like I'm too personal. Sometimes I write things that I think are kind of like premonitions, or things that might happen to me in the future ... sometimes you can write a song and then it happens to you.

Lisa: Do you think you have a lot of sad songs on this album?

David: Sometimes. Then I think there's only really one sad song - "Donna". It all depends on the kind of person you are, and what you think is sad. To me, "Donna" is a sad song, because there is a kind of hopelessness to it. The other songs may have their ironic points or sad moments, but basically they're positive in nature.

Lisa: Were you scared when you went into the studio this time?

David: No. I knew I had a band that

could play good music, and Richard to help me ... My main job was keeping us lit.

Lisa: Do you like the album?

David: I love it.

Lisa: Do you listen to it?

David: I haven't got one yet.

Lisa: Do you mind when people ask you about the Dolls, or make reference to the whole thing...

David: No I don't mind, because, why should I mind? I'm not ashamed of the Dolls, I was a punk no-good kid, and now I can make records. If I was never in the Dolls, where would I be? On Sixth Street...

Lisa: Now where are you? Seventeenth?

David: Well that's not the point. I'm talking about the situation I was in on Sixth Street...

Lisa: Did you ever feel that you wanted to get out of the whole thing and just didn't want to go on with it anymore?

David: Plenty of times ... but what else was I going to do?

Lisa: Are you driven? Do you feel ambitious?

David: I'm not the most ambitious person in the world.

Lisa: But you want to be a big star...

David: Might as well.

Lisa: Do you ever feel bad if you see someone onstage who you know you're better than, and kids going crazy ... Bitter...?

David: Bitter? No, never. I don't look at life like that. I'm not some old ... I can see the humor in everything. You mean if I see somebody onstage that everybody's getting off on that I know is lousy, does it make me feel bitter? Nah ... it makes me feel great. I mean I can have fun with the worst of them.

Lisa: What plans do you have for your stage show? I mean people are not going to get to see you coming out ala the Dolls with lipstick and high heels and eyeshadow...

David: Nah ... no play acting, it's going to be the real me this time. I think it's going to be great. We've got a good outfit here, and we're ready to rock. □



PATTI SMITH

"I am
one of
the best
dressers
in rock & roll"

Interview with Lisa Robinson

"People really loved 'Horses,' but I'm just the kind of person obstinate enough. If too many people love it, it's time to like move on to something else."

Lisa: Since your accident and subsequent recovery, can you move much on stage?

Patti: Not everything, but the boys watch me so much, if I start doing a backbend and I lose my nerve, Devin puts a guitar between my legs and Lenny comes right up and I just use Lenny's head. I backbend right down Lenny's body. And it's actually a cool move. It's just like Kiss.

Lisa: How's your guitar playing developing? Do you think your audience — or even the band — is surprised by your commitment to it?

"I think the band is becoming more of a group. I don't want to be a dictator for a bunch of guys."



Patti: Well, everybody says the guitar was a boys' instrument, especially in the '60s. You know, girls weren't allowed to play electric guitar yet, and remember that day in the heat of passion when you and I were doing an interview I revealed my desire to play guitar to you and you said I should do it. You were like my first conspirator, remember that? It was in your house a couple of years ago. And I did it, much to the regret of my band.

Lisa: No ... they don't regret it.

Patti: No, they like it now. The kids really like it. They are really into "Radio Ethiopia" now.

Lisa: How has it changed?

Patti: It's real strong. It's shorter and faster. It's still improvisational, but it's shorter, stronger and it's like not so much groping around. Like I, for one, know what I'm doing. And now it goes from "Radio Ethiopia" into — it's sort of like a little suite. It goes from "Radio Ethiopia" to "Rock and Roll Nigger" to "Gloria." You know, so we know where we're going. We know what we're looking for. How we get there is another story.

Lisa: How much time have you had to practice considering that you've had to finish "Babel" and recover and get ready to record "Easter"?

Patti: The whole time I was in bed, Andi (Ostrowe) came over and she played piano and I played guitar. I mean I practiced. I worked real hard during that — I got a lot accomplished. I wrote a book, I started playing piano.

Lisa: How long was the recovery period?

Patti: 6 months.

Lisa: Had you done anything on the book before? I mean that's a very short time to do a book, Patti...

Patti: Some. Well, there's a few pieces in it that are from other books. But it's almost all new. Inspired by, let's say, it's sort of the biblical history of Motor City, you know?

Lisa: All the different levels of art that you are doing now have forms. The book has a form, the drawings have a form. How do you feel about the music? Did the experience of the last album make you feel that you have to be musical or more disciplined? Or do you want to be more experimental?

Patti: The boys want me to extend. Now I do have a really good ear, you know, and they want me to extend that. Allen (Lanier) always wants me to become a really good singer, you know, or producer. I mean everybody wants me to exploit what they believe in, that I have a really good voice. I mean I'm really lucky that people like care about me that much and really want to extend me.

Lisa: Do you feel that it's gotten too big? I mean, has it gotten away from you too much?

Patti: Well, in one aspect — but like I don't care. I don't really mind because I love the band and I love being part of a collective and I think that like the stuff that I'd like to do is very minimal, you know. And you don't really need the kind of rock and roll band we have for the stuff I like to do privately. Me and the band talked it over and we decided it's time soon to start doing solo records.

Lisa: Really? Who?

Patti: Me. I only compromise for the band. They are the only people I want to compromise for because in the context of the band is where I got the guts to start playing guitar, or start leaping or start doing backbends or start doing anything in public. The band helped me get over my shyness and release the most animal part of me which I really love. So like I think the band is becoming more of a group. I don't want to be a dictator for a bunch of guys. It's just that I think we'll do two things. Musically we're getting more sophisticated. I'm even getting more sophisticated even though I don't want to. It just happens, it's like you played long enough you learn stuff. I can sing better, you know, it's like it happened in spite of myself. So with the guys you know, we'll grow and get stronger, be more sophisticated but eventually I guess I'll start doing solo records.

You know, people really loved "Horses," but I'm just the kind of person obstinate enough if too many people love it, it's time to like move on to something else.

Lisa: Do you feel that's what you did with the second album? Did you feel it was moving on to something else?

Patti: Yeah. I wanted airplay, I wanted us to be a great rock and roll band. I felt that when we did "Horses" we weren't a rock and roll band yet. We were still converging and exploring. I didn't think that we were going to be a rock and roll band. I just never thought that I'd ever get that shot. I mean, it's like, all right, I got a

gallery, I always thought I would get a gallery someday. I always thought I'd have a book someday but I never thought I'd be in a rock and roll band someday.

Lisa: Well, you know that's interesting cause the last, I was talking to Jagger about that and the Sex Pistols and whether or not they're going to get more slick or sophisticated and he said it's just what you were saying, it's inevitable. It just happens.

Patti: It's not even slick or sophisticated, it's just like communicating with more people, you know. At first with "Radio Ethiopia," people resisted it cause they thought for some reason we were selling out. They wouldn't press it in England cause it had "piss" in it, it had "fuck" in it. It didn't get any airplay, it was like twice as controversial as our first record. But artistic people sometimes think that if you don't do something obviously obscure, it ain't art, you know. I mean if you don't do something unlistenable or avant garde, that means it isn't art.

To me, all the great Beatles songs are right up there with art, so are the great Stones songs. I don't think the Beatles are jive. I still listen to that music. The thing that I like is when something attacks you. The great thing about the Beatles is when a great Beatles' song came on you didn't have to hear it ten times to get into it. It was just like *BANG*. It was great, right away great. Just like James Brown, why did James Brown have a string of hits, why does anybody have a string of hits?

Cause Bang!, they're great the first time you hear em. And I was trying to make that kind of record. I was trying to make the record that (snap) hit ya right like that. Even tried to put like what I considered the hit first, like Motown. But on the same end, I was also trying to explore intuition further than ever, which is what we did with "Radio Ethiopia." People call me a poet, so because I didn't try to explore language in the second record to their liking, they thought that I threw it all away. To me, what's higher than language is sound. For myself, the goal that I'm looking for is communication.

When I first saw Television and we were first involved in all this stuff and I had all this like energy I started writing all these pieces about the new boys. There's a piece in my book called 'Neo-Boy' — the new boys. New boys that would take over, myself being one of them, you know? And it's all like you know, on these electric battlefields. Jelly, animation, jello battlefields with electric guitars as your machine gun and all this kind of stuff. And then it's like watching all these like, all these new wave kids, you know, all these new bands. I did all these drawings and did all these poems, and they look like what I dreamed like the next rock and roll kids would look like.

But like I think what's real is real, you know? I mean Bob Dylan came out and then all of a sudden all these sensitive creepy poets came out and it became a big movement. Then it got to be a drag, but Bob Dylan was still Bob Dylan.

I think the Sex Pistols look great, you know. I like "God Save The Queen," but musically their music isn't so new. Reminds me of the Dolls or something.

Lisa: Don't you find it slightly jarring that you don't get the proper credit for "spearheading" the punk rock stuff?

Patti: Well, they don't believe in idols, and I understand what these punk kids are into, and maintaining the image. Even if they put me down ... They have to keep that image going. But I know what I did and no matter what they say there is not one punk rock kid, or whatever they call themselves or don't call themselves, no matter who they are out there — or any of these new girls coming up with guitars — not one of these people can play as good

as me. I'm still the best guitar player in all this new wave stuff. Of course I've had two years on them.

I love all these groups because they are really animal, but you know I'll tell ya something about being American — we are the original animals. I mean really, it's like Americans give other people the courage to do stuff. And usually what happens is — Americans do it and have the initial originality, heart and energy and then all the other countries go and do it, but better. You know what I mean. It's like they have a better look, aesthetically they're better ... cooler dressers, you know the English are the best dressers except for me ... I am one of the best dressers in rock and roll, and I realize that. □

"I'm still the best guitar player in all this new wave stuff. Of course I've had two years on them."





Paul and Gene slip into their leather outfits as they get their eyeliner straight before the show.



Ace finishes his makeup and then tunes his guitar.

KISS BACKSTAGE

Paul applies a little color to his lips so the fans in the back row will be able to see his sensual mouth.



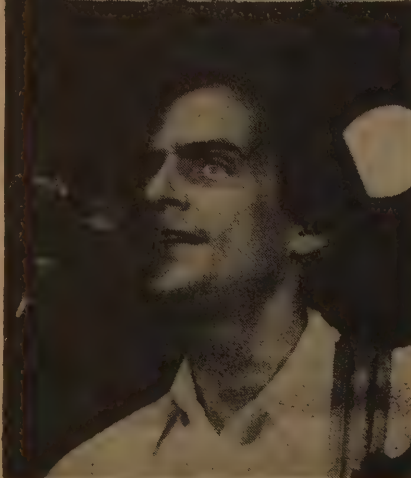
Peter looks like he's doing knee bends to get ready for his onstage exertions.

HIT PARADER

TOP HIT SONGS OF '78

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MOVIN' OUT (Anthony's Song)

(As recorded by Billy Joel)

BILLY JOEL

Anthony works in the grocery store
Savin' his pennies for some day
Mama Leone left a note on the door
She said "Sonny move out to the country"

Ah but working too hard can give you a
heart attack ack ack ack ack
You ought-a know by now
Who needs a house out in Hackensack?
Is that all you get for your money?

And it seems such a waste of time
If that's what it's all about
Mama if that's movin' up then I'm
movin' out
Mm I'm movin' out
Mm oo oo uh huh mm hm.

You should never argue with a crazy mi
mi mi mi mind

You ought-a know by now
You can pay Uncle Sam with the over-
time

Is that all you get for your money
And if that's what you have in mind
Then that's what you're all about
Good luck movin' up 'cause I'm movin'
out

Mm I'm movin' out
Mm oo oo uh huh mm hm.

Sergeant O'Leary is walkin' the beat
At night he becomes a bartender
He works at Mister Cacciatore's down on
Sullivan Street across from the medical
center

And he's tradin' in his Chevy for a
Cadillac ack ack ack ack
You ought-a know by now
If he can't drive with a broken back
At least he can polish the fenders.
(Repeat chorus)

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I NEED TO KNOW

(As recorded by Tom Petty & The
Heartbreakers)

TOM PETTY

Well the talk on the street
Says you might go solo
A good friend of mine
Saw you leavin' by your back door.

I need to know
I need to know
If you think you're gonna leave
Then you better say so
I need to know
I need to know
'Cause I don't know how long I can hold
on.

If you're makin' me wait
If you're leadin' me on
I need to know
I need to know
Who would have thought that you'd fall
for his line
All of a sudden it's me on the outside.
(Repeat chorus)

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COUNT ON ME

(As recorded by Jefferson Starship)

JESSE BARISH

Precious love
I'll give it to you
Blue as the sky and deep in the eyes of a
love so true
Beautiful face
You make me feel lite on the stairs and
lost in the air of a love so real.
And you can count on me girl
You can count on my love
Woman
Count on me
Count on my love to see you through.

Emerald eyes and China perfume
Caught in the wheel and lost in the feel
of a love so soon
Ruby lips
You make my song
Into the night and saved by the lite
Of a love so strong.

You can count on me
You can count on my love
Baby you can count on me
Count on my love to see you through
Ooh you can count on me girl
Count on my love.

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MAGNET AND STEEL

(As recorded by Walter Egan)

Ooh ooh ah
Now I told you, so you ought to know
Ooh it takes some time for a feelin' to
grow
Ooh you're so close now I can't let you
go
Ooh and I can't let go.

IT'S A HEARTACHE

(As recorded by Bonnie Tyler)

R. SCOTT
S. WOLFE

It's a heartache, nothin' but a heartache
Hits you when it's too late
Hits you when you're down
It's a fool's game
Nothin' but a fool's game
Standing in the cold rain
Feeling like a clown
It's a heartache, nothin' but a heartache
Love him 'til your arms break
Then he'll let you down.

It ain't right with love to share
When you find he doesn't care for you
It ain't wise to need someone

As much as I depended on you.

It's a heartache, nothin' but a heartache
Hits you when it's too late
Hits you when you're down
It's a fool's game
Nothin' but a fool's game
Standing in the cold rain
Feeling like a clown.

It ain't right with love to share
When you find he doesn't care for you
It ain't wise to need someone
As much as I depended on you.

It's a heartache, nothin' but a heartache
Love him 'til your arms break
Then he'll let you down
It's a fool's game
Standing in the cold rain.

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With you I'm not shy to show the way I
feel
With you I might try my secrets to reveal
For you are a magnet and I am steel.

I can't hope that I'll hold you for long
Ooh you're a woman who's lost to your
song
Ooh but the love that I feel is so strong
Ooh and it can't be wrong.

With you I'm not shy to show the way I
feel
With you I might try my secrets to reveal
For you are a magnet and I am steel
For you are a magnet and I am steel.

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FOOLING YOURSELF (The Angry Young Man)

(As recorded by Styx)

TOMMY SHAW

You see the world thru your cynical eyes
You're a troubled young man I can see
You've got it all in the palm of your hand

But your hand's wet with sweat and
your head needs a rest.

And you're fooling yourself
If you don't believe it
You're kidding yourself
If you don't believe it.

Why must you be such an angry young man

When your future looks quite bright to me

And how can there be such a sinister plan

That could hide such a lamb, such a caring young man.

And you're fooling yourself
If you don't believe it
You're killing yourself
If you don't believe it.

Get up

Get up, get back on your feet
You're the one they can't beat and you know it

Come on

Come on let's see what you've got
Just take your best shot and don't blow it oh.

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WE'LL NEVER HAVE TO SAY GOODBYE AGAIN

(As recorded by England Dan & John Ford Coley)

JEFFREY COMANOR

Turn on the radio
We'll play it 'way down low
There's a tear in your eye that's reflecting the fire's glow
And I wish the night would never end
The sun ain't gonna be my friend
Lying here waiting and wishing I knew when.

We'll never have to say goodbye again
We'll never have to say goodbye again.

You must leave I know you will
I won't let you go until you show me
Some secret for making this time stand still

And somewhere, sometime from now
Together again somehow
All of the waiting will seem like a moment and then.

We'll never have to say goodbye again
We'll never have to say goodbye again.

The whole night afraid to see the light
And the whole day cryin'
Wishin' I knew when
We'll never have to say goodbye again
We'll never have to say goodbye again.

And I wish the night would never end
The sun ain't gonna be my friend
We'll never have to say goodbye again
We'll never have to say goodbye again.

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YOU BELONG TO ME

(As recorded by Carly Simon)

**MICHAEL McDONALD
CARLY SIMON**

Why'd you tell me this
While you look for my reaction
What do you need to know
Don't you know I'll always be the one
You don't have to prove to me you're beautiful to strangers
I've got lovin' eyes of my own.
You belong to me in this life
Any one can tell
Any fool can see
Who you need I know you all too well
You don't have to prove to me you're beautiful to strangers
I've got lovin' eyes and I can tell.

Tell them
Tell them you were fooling
Oh though you belong to me
Tell them he's a stranger
You belong to me.

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ANYTIME

(As recorded by Journey)

**GREGG ROUE
ROGER SILVER
ROBERT FLEISCHMAN
NEAL SCAON
ROSS VALORY**

Oo oo anytime that you want me
Oo oo anytime that you need me
Oo oo anytime that you want me to
Oo oo anytime that you need me.

I'm standing here with my arms a mile wide

Hopin' and prayin' for you
Listen to me and enlighten me yea
I hope that you'll need me too.

'Cause oo oo anytime that you want me
Oo oo anytime that you need me.

Give me all your sunshine
A spark is all I need
To take it away all of the shadows
Well what more can I say.

Oh anytime at all
Anytime at all
Anytime at all.

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EVERY KINDA PEOPLE

(As recorded by Robert Palmer)

ANDY FRASER

See the man across the street
Has to fight to make ends meet
Holding down his job
Working in a parking lot
And there, stepping from his car
Is a man whose sole concern is fresh cigars

But whether yellow, black or white
Each and every man's the same inside.

It takes every kind of people
To make what life's about
(Yes, it takes)
Every kind-a people

To make the world go 'round.

Further down the road
Is a family can't afford their kid new clothes

A doctor with degrees
Could not diagnose his knees
See the wino on the street
He ain't got nowhere to sleep
Yet every man's the same
He wants the sunshine in his day.

It takes every kind of people
To make what life's about
(Yes, it takes)
Every kind-a people
To make the world go 'round.

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COME TOGETHER

(As recorded by Aerosmith)

JOHN LENNON
PAUL McCARTNEY

Here come ol' flat top
He come groovin' up slowly
He got joo joo eyeball
He one holy roller
He got hair down to his knee
Got to be a joker he just do what he please.
He wear no shoeshine he got toe jam football
He got monkey finger he shoot coca cola
He say I know you, you know me
One thing I can tell you is you got to be free
Come together right now over me.
He bag production he got walrus gumboot
He got Ono sideboard he one spinal

THIS TIME I'M IN IT FOR LOVE

(As recorded by Player)

STEVE PIPPIN
LARRY KEITH

I heard the weatherman predict a sunny day
He did not mean to lie
I look outside it's raining anyway
I guess I can live with a rainy day.

'Cause in the scheme of things
You're gonna lose a few
Even your best-laid plans
Before you know it, they are falling

FOOL (If You Think It's Over)

(As recorded by Chris Rea)
CHRIS REA

A dying flame, you're free again
Who could love and do that to you
All dressed in black, he won't be coming back
Save your tears
You've got years and years
The pains of seventeens unreal
They're only dreams
Save your crying for the day
It may not come
But anyone who had to pay
Would laugh at you and say.
Fool if you think it's over
Because you said goodbye
Fool if you think it's over
I'll tell you why.

cracker

He got feet down below his knee
Hold you in his armchair you can feel his disease

Come together right now over me.
He roller coaster he got early warning
He got muddy water he one mojo filter
He say one and one and one is three
Got to be good looking 'cause he's so hard to see

Come together right now over me.
Come together
Come together
Come together
Come together.

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through
But that couldn't happen to me and you.

This time I'm in it for love
This time I'm in it to win
It's crazy to do it again
But how could I possibly lose
How could I lose
'Cause this time I'm in it for you.

Momma she used to say beware the tender trap
When you get caught in one
Be sure you notice where your heart is at
Don't take chances with things like that.

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Miss Teenage dream, such a traffic scene
He knocked your crown and ran away
First wound of pride, how you cried and cried
But save your tears, you've years and years
I'll buy your first good wine
We'll have a real good time
And save your crying for the day
That may not come
But anyone who had to pay
Would laugh at you and say.
New born eyes always cry with pain
At the first look at the morning sun
Fool if you think it's over
It's just begun.

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WILL YOU STILL LOVE ME TOMORROW

(As recorded by Dave Mason)

GERRY GOFFIN
CAROLE KING

Tonight you're mine completely
You give your love so sweetly
Tonight the light of love is in your eyes
But will you love me tomorrow.

Is this a lasting treasure
Or just a moment's pleasure
Can I believe the magic of your sighs
Will you still love me tomorrow.

Tonight with words unspoken
You say that I'm the only one
But will my heart be broken
When the nights meets the morning sun.

I'd like to know that your love
Is love I can be sure of
So tell me now and I won't ask again
Will you still love me tomorrow
Will you still love me tomorrow.

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JUST WHAT I NEEDED

(As recorded by The Cars)

RIC OCASEK

I don't mind you coming here
And wasting all my time
Cause when you're standing oh so near
I kinda loose my mind
It's not the perfume that you wear
It's not the ribbons in your hair
I don't mind you coming here
And wasting all my time.

I don't mind you hanging out
And talking in your sleep
It doesn't matter where you've been
As long as it was deep
You always knew to wear it well
You look so fancy I can tell
I don't mind you hanging out
And talking in your sleep.

I guess you're just what I needed
I needed someone to feed
I guess you're just what I needed
I needed someone to bleed.

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HOT LOVE, COLD WORLD

(As recorded by Bob Welch)

BOB WELCH
J. HENNING

Now there is a way to say I love you
And it's said ev'ry day by some kind of
fool

But where is the way to tell her goodbye
We both can't be wrong
I must be right.

Hot love in a cold world
Gonna make you cry
Hot love in a cold world oh yeah.

Our connection was strong I thought it

would last
Dreams of the future not a care for the
past

But look at us now
Not knowin' what to do
You're lookin' so sad
I feel so cruel.

Hot love in a cold world oh yeah
Gonna make you cry
Hot love in a cold world
Gonna make you cry
But in this cold world with a hot love
You'll get by
Hot love in a cold world oh yeah, oh
yeah, oh yeah.

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YANK ME, CRANK ME

(As recorded by Ted Nugent)

TED NUGENT

I need you baby like a dog needs a bone
I need you baby like a man needs a
home

I need you baby like a bucket of rain
But I've got to have you cause you drive
me insane.

Well you can yank me and you can
crank me

But don't you wake up and don't you try
to thank me.

I need you baby like a dog needs a bone
I think I've got one here of my own.

You can yank me and you can crank me
But don't you wake up and don't you
thank me.

I like your legs they're soft to the touch
Wrapped around me I like it so much
I need you baby and I cry for your friends
I'll bring 'em around and we can do it
again.

Well you can yank me and you can
crank me

But don't you wake up and don't you try
to thank me

You can yank me and you can crank me
But don't you wake up and don't you
thank me.

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LOVE WILL FIND A WAY

(As recorded by Pablo Cruise)

CORY LERIOS
DAVID JENKINS

Someone, someone's got me wrong
You thought that your love was strong
Now you're feelin' like such a fool
Poor you, you're thinkin' maybe if you
said goodbye

You'll understand the reason why
The love you had felt so cool um hm.

Oh but it's all right
Once you get past the pain
You'll learn to find your love again
So keep your heart open
'Cause love will find a way.

Sometimes we all feel a need to change
Our love we have to rearrange
And move on to something new yes you
do
Your dreams feel like they're fallin'
apart

You need to find a brand new start
But you're almost afraid to be true to
yourself.

Oh but it's all right
Once you get past the pain
You'll learn to find your love again
So keep your heart open
'Cause love will find a way.

Love will find a way
Love will find a way.

So now don't, don't be afraid of yourself
Just move on to something else
And let your love shine thru
Again yes 'cause it's all right
Once you get past the pain
You'll learn to find your love again
So keep your heart open
'Cause love will find a way.

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RUNNING ON EMPTY

(As recorded by Jackson Browne)

JACKSON BROWNE

Looking out at the road
Rushing under my wheels
Looking back at the years gone by
Like so many summer fields
In sixty-five I was seventeen
And running up one-o-one
I don't know where I'm running now
I'm just running on.

Running on
Running on empty
Running on
Running blind
Running on
Running into the sun but I'm running
behind.

Gotta do what you can
Just to keep your love alive
Trying not to confuse it with what you
do to survive
In sixty-nine I was twenty-one
And I call the road my own
I don't know when that road turned
onto the road I'm on.

Running on
Running on empty
Running on
Running blind
Running on
Running into the sun but I'm running
behind.

Ev'ryone I know, ev'rywhere I go
People need some reason to believe
I don't know about anyone but me
If it takes all night
That'll be all right
If I can get you to smile before I leave.

Looking out at the road
Rushing under my wheels
I don't know how to tell you all just how
crazy this life feels
I look around for the friends that I used
to turn to to pull me through
Looking into their eyes
I see them running too.
(Repeat chorus)

Honey you really tempt me
You know the way you look so kind
I'd love to stick around
But I'm running behind.

Running on
You know I don't even know what I'm
hoping to find
Running blind
Running into the sun
But I'm running behind.

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KISS YOU ALL OVER

(As recorded by Exile)

MICHAEL CHAPMAN
NICKY CHINN

When I get home baby
Gonna light your fire
All day I been thinkin' about you babe
You're my one desire
Gonna wrap my arms around you
Hold you close to me
Oh baby I want to taste your lips
I want to fill your fantasy yeah.

I don't know what I'd do without you
babe

Don't know where I'd be
You're not just another lover, no
You're everything to me
Every time I'm with you baby
I can't believe it's true
When you're layin' in my arms
And you do the things you do
You can see it in my eyes
I can feel it in your touch
You don't have to say a thing
Just let me show how much.

Love you need you yeah

I want to kiss you all over
And over again
I want to kiss you all over
Till the night closes in
Till the night closes in
Stay with me, play with me
Holding me, loving me baby.

No one else could ever make me feel the
way you do
Keep on loving me baby
And I'll keep loving you
It's easy to see when something's right
or something's wrong
Stay with me baby and hold me all
night long
Show me, show me everything you do
Cause baby no one does it quite like
you.

Love you need you yeah
I want to kiss you all over
And over again
I want to kiss you all over
Till the night closes in
Till the night closes in
Here with me, near with me
Feeling you close to me baby.

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HOT LEGS

(As recorded by Rod Stewart)

ROD STEWART

Who's that knockin' on my door
It's gotta be a quarter to four
Is it you again
Comin' round for more
Well you can love me tonight
If you want
But in the morning
Make sure you're gone.

I'm talkin' to you
Hot Legs you're wearin' me out
Hot Legs you can scream and shout
Hot Legs are you still in school
I love you honey.

You got a most persuasive tongue
You promise all kinds of fun
But what you don't understand
I'm a working man
I'm gonna need a shot of Vitamin E
By the time you're finished with me.

I'm talkin' to you
Hot Legs you're an alley cat
Hot Legs you scratch my back

Hot Legs bring your mother too
I love you honey.

Imagine how my daddy felt
In your jet black suspender belt
Seventeen years old he's trudging sixty-
four
You got legs right up to your neck
You're makin' me a physical wreck.

I'm talkin' to you
Hot Legs in your satin shoes
Hot Legs are you still in school
Hot Legs you're makin' me a fool
I love you honey.

Hot Legs you're makin' your mark
Hot Legs keep my pencil sharp
Hot Legs keep your hands to yourself
I love you honey.

Hot Legs you're wearin' me out
Hot Legs you can scream and shout
Hot Legs you're still in school
I love you honey
Hot Legs, Hot Legs, Hot Legs
I love you honey.

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DEACON BLUES

(As recorded by Steely Dan)

WALTER BECKER
DONALD FAGEN

This is the day of the expanding man
That shape is my shade there where I
used to stand
It seems like only yesterday
I gazed thru the glass
At ramblers wild gamblers
That's all in the past.

You call me a fool
You say it's a crazy scheme
This one's for real I already bought the
dream
So useless to ask me why
Throw a kiss and say "goodbye"
I'll make it this time
I'm ready to cross that fine line.

I'll learn to work the saxophone
I play just what I feel
Drink scotch whiskey all night long
And die behind the wheel
They got a name for the winners in the
world

I want a name when I lose
They call Alabama the Crimson Tide
Call me Deacon Blues.

My back to the wall a victim of laughing
chance
This is for me the essence of true
romance
Sharing the things we know and love
with those of my kind
Libations, sensations that stagger the
mind.

I crawl like a viper through these subur-
ban streets
Make love to these women languid and
bittersweet
I'll rise when the sun goes down
Cover every game in town
A world of my own
I'll make it my home - sweet - home.

This is the night of the expanding man
I take one last drag as I approach the
stand
I cried when I wrote this song
Sue me if I play too long
This brother is free
I'll be what I want to be.

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GREASE

(As recorded by Frankie Valli)

BARRY GIBB

I solve my problems and I see the light
We got a loving thing
We got to feed it right
There ain't no danger we can go too far
We start believing now
That we can be who we are
Grease is the word.

They think our love is just a growing
pain

Why don't they understand
It's just a crying shame
Their lips are lying only real is real
We stop the fight right now
We got to be what we feel
Grease is the, grease is the word, is the
word that you heard
It's got a groove it's got a meaning.

Grease is the time is the place is the
motion
Grease is the way we are feeling.

We take the pressure and we throw
away
Conventionality belongs to yesterday
There is a chance that we can make it so
far

We start believing now that we can be
who we are

Grease is the word
Grease is the word, is the word that you
heard

It's got a groove it's got a meaning.

Grease is the time is the place is the
motion

Now grease is the way we are feeling.

This is a life of illusion
Wrapped up in trouble
And laced in confusion
What are we doing here.

Grease is the word, is the word that you
heard

It's got a groove
It's got a meaning.

Grease is the time is the place is the
motion

Grease is the way we are feeling
Grease is the word, is the word, is the
word.

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I'VE HAD ENOUGH

(As recorded by Wings)

PAUL McCARTNEY

You're talking to me from the back of
the car
And I can't get nothing right
And then you wonder why I stand at the
bar
Day and night.

I've had enough
I can't put up with any more
No no no no no no no
I've had enough
I can't put up with any more
No no no no no no no.

You stand behind me with a watch in
your hand
And I can't get nothing done
Well people tell me you're a punctual
man
But come on.

I've had enough
I can't put up with any more
No no no no no no no
I've had enough
I can't put up with any more

No no no no no no no.

I earn the money and you take it away
When I don't know where you're from
I should be worried but they say
It'll pay for a bomb.

I've had enough
I can't put up with any more
No no no no no no no
I've had enough
I can't put up with any more
No no no no no no no.

Baby you know sometimes you get a lit-
tle weary
But if it ever happens honey
You just come along to me
Because you know.

I've had enough
I can't put up with any more
No no no no no no no
I've had enough
I can't put up with any more
No no no no no no no.

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MISS YOU

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

I've been holding out so long
I've been sleeping all alone
Lord I miss you
I've been hanging on the phone
I've been sleeping all alone
I want to kiss you
Hoo hoo hoo hoo
Hoo hoo hoo hoo
Hoo hoo hoo hoo.

Well I've been haunted in my sleep
You've been starring in my dreams
Lord I miss you child
I've been waiting in the hall
Been waiting on your call when the
phone rings.

It's just some friends of mine that say,
"Hey, what's the matter man?
We're gonna come around at twelve
o'clock with some Puerto Rican girls that
are just dyin' to meet you
We're gonna bring a case of wine
Hey, let's go mess and fool around

You know like we used to."

Ha ha ha ha ha ha
Ha ha ha ha ha ha
Ha ha ha ha.

Oh ev'rybody waits so long (ooh, ooh)
Oh baby why you wait so long
Won't you come on, come on.

I've been walking Central Park singing
after dark
People think I'm crazy
I've been stumbling on my feet shuf-
fling thro' the street asking people
"What's the matter with you Jim boy?"
Sometimes what I want to say to myself
Sometimes I say hoo hoo hoo hoo hoo
hoo
Hoo hoo hoo hoo hoo hoo hoo hoo hoo
hoo.

I guess I'm lying to myself
It's just you and no one else
Lord I won't miss you child.

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WITH A LITTLE LUCK

(As recorded by Wings)

PAUL McCARTNEY

With a little luck we can help it out
We can make this whole damn thing
work out
With a little love we can lay it down
Can't you feel the town exploding.

There is no end to what we can do
together
There is no end
The willow turns his back on inclement
weather
And if he can do it, we can do it, just me
and you.

And a little luck we can clear it up
We can bring it in for a landing
With a little luck we can turn it on
There can be no misunderstanding.
(Repeat chorus)

With a little push, we could set it off
We can send it rocketing skywards
With a little love we could shake it up
Don't you feel the comet exploding.

With a little luck, with a little luck, with
a little luck, with a little luck.

With a little luck we can help it out
We can make this whole damn thing
work out
With a little love we can lay it down
Can't you feel the town exploding.

With a little love, we can set it off
We could send it rocketing skywards
With a little luck, we could shake it up
Oh yeah.

With a little luck we can help it out
We can make this whole damn thing
work out
With a little love we can lay it down
Can't you feel the town exploding.

With a little push, we could set it off
We can send it rocketing skywards
With a little love we could shake it up
Don't you feel the comet exploding.

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AN EVERLASTING LOVE

(As recorded by Andy Gibb)

BARRY GIBB

I've been here all your life watching
your crying game
You were the heaven in my lonely
world
And he was your sun and your rain
I was losing you before I ever held you
tight
Before you ever held me in your arms
And I won't make you blue
And maybe an everlasting love will do.

I've got an everlasting love so tall, so
wide, so high
Above the rumble of thunder down
below
It's your love I need
It's the only show
And it's you on an everlasting dream
can take us anywhere
Are the tears of yesterday
We killed the pain
We blew away the memories of the
tears we cried
And an everlasting love will never die.

Take me out of the cold give me what
I've waited for
If it's the pleasure of taking my heart
that you need
Then it only makes me love you more
I was yours before the stars were born
And you were mine
I could have saved you all the pain you
knew
And I won't make you cry
And maybe an everlasting love can try.

I've got an everlasting love so tall, so
wide, so high
Above the rumble of thunder down
below
It's your love I need
It's the only show
And it's you on an everlasting dream
can take us anywhere
Are the tears of yesterday
We killed the pain
We blew away the memories of the
tears we cried
And an everlasting love will never die.

(Repeat)

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HOPELESSLY DEVOTED TO YOU (From the Paramount Picture "Grease")

(As recorded by Olivia Newton-John)

JOHN FARRAR

Guess mine is not the first heart broken
My eyes are not the first to cry
I'm not the first to know
There's just no gettin' over you
I know I'm just a fool
Who's willing to sit around and wait for
you

But babe can't you see
There's nothin' else for me to do
I'm hopelessly devoted to you.
But now there's nowhere to hide
Since you pushed my love aside
I'm out of my head

Hopelessly devoted to you
Hopelessly devoted to you
Hopelessly devoted to you.
My head is sayin' "fool forget him"
My heart is sayin' "don't let go
Hold on to the end"
That's what I intended to do
I'm hopelessly devoted to you.
But now there's nowhere to hide
Since you pushed my love aside
I'm out of my head
Hopelessly devoted to you
Hopelessly devoted to you
Hopelessly devoted to you
Hopelessly devoted to you.

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ROCKET RIDE

(As recorded by Kiss)

ACE FREHLEY
SEAN DELANEY

Lady space you like the way I make you
feel inside
From the start you wanted to fly
I got the rocket and you want the ride.

Baby wants it fast
Baby wants a blast
She wants a rocket ride
She wants a rocket ride
Baby wants it fast
Baby wants it fast
Baby wants a blast
She wants a rocket ride
She wants a rocket ride.

Lady space you better wake up fast

The countdown is coming on
The gravity that used to hold you down
Just don't exist no more.

Baby wants it fast
Baby wants a blast
She wants a rocket ride
She wants a rocket ride
Baby wants it fast
Baby wants a blast
She wants a rocket ride
She wants a rocket ride
Baby's on her knees
Baby wants to please
She wants a rocket ride
She wants a rocket ride
Baby's on her knees
Baby wants to please
She wants a rocket ride
She wants a rocket ride.

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DREAM LOVER

(As recorded by Marshall Tucker Band)

JERRY EUBANKS
GEORGE McCORKLE

Was a time when friends of mine said
Love was just a game
Finds a girl and just give her a whirl and
move on all the same
But I was never happy
Always searching for the one
The dream to be my lover
And the dream that we would have a
son.

I've searched this whole world over
'Bout a hundred times before
Always looking for the girl that I could
love forever more
Dream lady sexy Sadie

Oh I've dreamed all my life of you
Dream lover there's no other
Oh girl you could make all my dreams
come true.

Dream lover oh where are you
If I could find you I'd love you true
Dream lover you're in my mind
Oh Lord why does love have to be so un-
kind.

But I found a girl with loving
One to share my hopes and dreams
A friend to stand beside me
And to be the lover of my dreams.
(Repeat chorus)

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ONLY THE GOOD DIE YOUNG

(As recorded by Billy Joel)

BILLY JOEL

Come out Virginia, don't let me wait
You Catholic girls start much too late
Ah but sooner or later it comes down to
fate

I might as well will be the one.

Well they showed you a statue and told
you to pray

They built you a temple and locked you
away

Ah but they never told you the price that
you pay

For things that you might have done.

Only the good die young

That's what I said

Only the good die young

Only the good die young.

You might have heard I run with a
dangerous crowd

We ain't too pretty, we ain't too proud
We might be laughing a bit too loud

Ah but that never hurt no one.

So come on Virginia show me a sign
Send up a signal I'll throw you a line
That stained-glass curtain you're hiding
behind

Never lets in the sun.

Darlin' only the good die young

I tell you only the good die young

Only the good die young.

You got a nice white dress and a party
on your confirmation

You've got a brand new soul mm and a
cross of gold

But Virginia they didn't give you quite
enough information

You didn't count on me

When you were counting on your rosary
And they say there's a heaven for those
who will wait

Some say it's better but I say it ain't
I'd rather laugh with the sinners than
cry with the saints

The sinners are much more fun.

You know that only the good die young
I tell you only the good die young

Only the good die young.

You said your mother told you all I could
give you was a reputation

Ah she never cared for me

But did she ever say a prayer for me?
Come out, come out, come out Virginia
don't let me wait

You Catholic girls start much too late
Sooner or later it comes down to fate

I might as well will be the one

You know that only the good die young
Tell you baby

You know that only the good die young.

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When My Baby Smiles At Me; She's Funny That Way; Just Around The Corner; The Sweetheart Of Sigma Chi; The Old St. Louis Blues; Tiger Rag; Wear A Hat With A Silver Lining; Down The Old Church Aisle; I'm The Medicine Man For The Blues; King For A Day; Three O'Clock In The Morning; Good Night.

NO TAPE AVAILABLE

GUY LOMBARDO - MCA-103 ALBUM \$2.98

MEDLEY'S: Blues In The Night; The Birth Of The Blues; I Gotta Right To Sing The Blues; Memories; Let The Rest Of The World Go By; My Secret Love; Love Nest; Love Is The Sweetest Thing; Something To Remember You By; The Very Thought Of You; You're My Everything; Kiss Me Again; A Kiss In The Dark; I'll See You Again; By The Light Of The Silvery Moon; Shine On Harvest Moon; Moonlight Bar; As Time Goes By; Bidin' My Time; Breezin' Along With The Breeze; I Want To Be Happy; I'm Looking Over A Four Leaf Clover; Happy Days Are Here Again; April Showers; September In The Rain; I Only Have Eyes For You; If I Could Be With You; It Had To Be You; In A Shanty In Old Shanty Town; Three Little Words; Baby Face; Somebody Loves Me; Don't Take Your Love From Me; What Is This Thing Called Love.

8 TRACK TAPE - MCAT-103 \$4.98

JIMMY MARTIN - MCA-96 ALBUM \$2.98

Prayer Bells Of Heaven; Goodbye; Give Me Roses Now; What Would You Give In Exchange; Voice Of My Savior; Shut In's Prayer; This World Is Not My Home; Pray The Clouds Away; Lord I'm Coming Home; Give Me Your Hand; Little White Church; God Guide Our Leaders Hand.

8 TRACK TAPE - MCAT-96 \$4.98

JIMMY MARTIN - MCA-137 ALBUM \$2.98

Singing All Day And Dinner On The Ground; Lift Your Eyes To Jesus; My Lord Keeps A Record; God Is Always The Same; When The Savior Reached Down For Me; Shake Hands With Mother Again; Help Thy Brother; A Beautiful Life; Stormy Waters; Hold To God's Unchanging Hand; Little Angels In Heaven.

8 TRACK TAPE - MCAT-137 \$4.98

WEBB PIERCE - MCA-120 ALBUM \$2.98

In The Jailhouse Now; Slowly; I Ain't Never; Wondering; There Stands The Glass; If The Back Door Could Talk; Tupelo County Jail; I Don't Care; Alls My Love; Don't Do It, Darlin'; Missing You.

8 TRACK TAPE - MCAT-120 \$4.98

MILLSBROTHERS - MCA-188 ALBUM \$2.98

Paper Doll; I'll Be Around; You Tell Me Your Dreams; I'll Tell You Mine; Till Then; You Always Hurt The One You Love; Don't Be A Baby; Baby; Across The Alley From The Alamo; Be My Life's Companion; The Glow Worm; Queen Of The Senior Prom; Smack Dab In The Middle; Opus One.

8 TRACK TAPE - MCAT-188 \$4.98

BILL MONROE - I'LL MEET YOU IN

CHURCH SUNDAY MORNING

MCA-226 ALBUM \$2.98

I'll Meet You In Church Sunday Morning; Drifting Too Far From The Shore; Master Builder; I Found The Way; We'll Understand It Better; Let Me Rest At The End Of The Journey; Going Home; One Of God's Sheep; Way Down Deep In My Soul; On The Jericho Road; Farther Along; The Glory Land Way.

8 TRACK TAPE - MCAT-226 \$4.98

BILL MONROE - MCA-131 ALBUM \$2.98

Let The Light Shine Down On Me; Lord Protect My Soul; Wait A Little Longer Please Jesus; A Voice From On High; I'm Working On A Building; Don't Put Off Till Tomorrow; He Will Set Your Fields Afire; Get Down On Your Knees And Pray; Boat Of Love; Walking In Jerusalem Just Like John; River Of Death.

8 TRACK TAPE - MCAT-131 \$4.98

RUSS MORGAN - MCA-92 ALBUM \$2.98

Does Your Heart Beat For Me; The Object Of My Affection; Do You Ever Think Of Me; Cruising Down The River; Linger Awhile; Stumbling; The Wang Wang Blues; So Tired; Josephine; You're Nobody Till Somebody Loves You; Wabash Blues; Johnson Rag; Dogface Soldier.

8 TRACK TAPE - MCAT-92 \$4.98

OSBORNE BROTHERS - HYMNS

MCA-125 ALBUM \$2.98

I Bowed On My Knees And Cried "Holy"; How Great Thou Art; Rock Of Ages; Steal Away And Pray; I Pray My Way Out Of Troubles; Will You Meet Me Over Yonder; Light At The River; What A Friend We Have In Jesus; Medals For Mothers; Jesus Sure Changed Me; Where We'll Never Grow Old.

8 TRACK TAPE - MCAT-125 \$4.98

ERNEST TUBB - MCA-16 ALBUM \$2.98

Walking The Floor Over You; Rainbow At Midnight; Let's Say Goodbye Like We Said Hello; Another Story; Thanks A Lot; Half A Mind; I'll Get Along Somehow; Waltz Across Texas; It's Been So Long Darling; Mr. Juke Box; I Wonder Why You Said Goodbye.

8 TRACK TAPE - MCAT-16 \$4.98

ERNEST TUBB - MCA-84 ALBUM \$2.98

I'll Get Along Somehow; Slipping Around; Filipino Baby; When The World Has Turned You Down; Have You Ever Been Lonely; There's A Little Bit Of Everything In Texas; Walking The Floor Over You; Driftwood On The River; There's Nothing More To Say; Rainbow At Midnight; I'll Always Be Glad To Take You Back; Let's Say Goodbye Like We Said Hello.

8 TRACK TAPE - MCAT-84 \$4.98

KITTY WELLS - DUST ON THE BIBLE

MCA-149 ALBUM \$2.98

Dust On The Bible; I Dreamed I Searched Heaven For You; Lonesome Valley; My Loved Ones Are Waiting For Me; I Heard My Savior Call; The Great Speckled Bird; We Will Set Your Fields On Fire; We Buried Her Beneath The Willows; One Way Ticket To The Sky; I Need The Prayers; Matthew Twenty-Four; Lord I'm Coming Home.

8 TRACK TAPE - MCAT-149 \$4.98

KITTY WELLS - MCA-121 ALBUM \$2.98

It Wasn't God Who Made Honky Tonk Angels; This White Circle; Mommy For A Day; Release Me; I Gave My Wedding Dress Away; Amigo's Guitar; Heartbreak U.S.A.; I'll Repossess My Heart; Password; Searching; Making Believe.

8 TRACK TAPE - MCAT-121 \$4.98

KITTY WELLS AND RED FOLEY

MCA-83 ALBUM \$2.98

One By One; Just Call Me Lonesome; As Long As I Live; A Wedding Ring Ago; Make Believe; Candy Kisses; You And Me; Memory Of A Love; I'm A Stranger In My Home; I'm Throwing Rice; No One But You; I'm Counting On You.

8 TRACK TAPE - MCAT-83 \$4.98

HOT BLOODED

(As recorded by Foreigner)

L. GRAMM
M. JONES

Well I'm hot blooded
Check it and see
I've got a fever of a hundred and three
Come on baby do you do more than
dance

I'm hot blooded, I'm hot blooded.

You don't have to read my mind
To know what I have in mind
Honey you ought to know
Now you move so fine
Let me lay it on the line.

I wanna know what you're doin' after
the show
Now it's up to you
We can make a secret rendezvous
Just me and you
I'll show you lovin' like you never knew.

That's why I'm hot blooded
Check it and see
I've got a fever of a hundred and three
Come on baby do you do more than
dance
I'm hot blooded, I'm hot blooded.

If it feels alright maybe you can stay all
night
Should I leave you my key
But you've got to give me a sign

Come on girl some kind of sign
Tell me, are you hot mama
You sure look that way to me
Are you old enough
Will you be ready when I call your bluff
Is my timing right
Did you save your love for me tonight.

Yeah I'm hot blooded
Check it and see
I feel a fever burning inside of me
Come on baby do you do more than
dance
I'm hot blooded, I'm hot blooded.

You don't have to read my mind
To know what I have in mind
Honey you ought to know
Now you move so fine
Let me lay it on the line
I wanna know what you're doin' after
the show.

Well it's up to you
Can we make a secret rendezvous
Oh before we do
You'll have to get away from you know
who.

Well I'm hot blooded
Check it and see
I feel a fever burning inside of me
Come on baby do you do more than
dance
I'm hot blooded, I'm hot blooded.
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SHADOW DANCING

(As recorded by Andy Gibb)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB
ANDY GIBB

You got me looking at that heaven in
your eyes
I was chasing your direction
I was telling you no lies
And I was loving you
When the words are said, baby, I lose
my head
And in a world of people, there's only
you and I
There ain't nothing come between us in
the end
How can I hold you when you ain't even
mine
Only you can see me through
I leave it up to you.

Do it light, taking me through the night
Shadow dancing baby you do it right
Give me more
Drag me across the floor
Shadow dancing
All this and nothing more.

All that I need is just one moment in
your arms
I was chasing your affection
I was doing you no harm
And I was loving you
Make it shine
Make it rain
Baby I know my way
I need that sweet sensation of living in
your love
I can't breathe when you're away
It pulls me down
You are the question and the answer
am I
Only you can see me through
I leave it up to you.

Do it light, taking me through the night
Shadow dancing baby you do it right
Give me more
Drag me across the floor
Shadow dancing
All this and nothing more.

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I'M NOT GONNA LET IT BOTHER ME TONIGHT

(As recorded by Atlanta Rhythm
Section)

BUDDY BUIE
ROBERT NIX
DEAN DAUGHTRY

I picked up the paper this morning
And read all the daily blues
The world is one big tragedy
I wonder what I can do.

About all the pain and injustice
About all of the sorrow
We're living in a danger zone
The world could end tomorrow.

But I'm not gonna let it bother me
tonight
I'm not gonna let it bother me tonight
Tomorrow I might go as far as suicide
But I won't let it bother me tonight.

Life on the street is a jungle
A struggle to keep up the pace
I just can't beat that old dog eat dog
The rats keep winnin' the rat race.

But I'm not gonna let it bother me
tonight
I'm not gonna let it bother me tonight
The world is in an uproar and I see no
end in sight
But I won't let it bother me tonight.

I'm not gonna let it bother me tonight
Tomorrow I might go as far as suicide
But I will not let it bother me tonight,
not tonight.

Lord, lord, lord
We got nothing but trouble
I've done all I can do today
So bartender pour me a double, right
now.

I'm not gonna let it bother me tonight
I'm not gonna let it bother me tonight
The world is in an uproar and I see no
end in sight
But I won't let it bother me tonight.

I'm not gonna let it bother me tonight
No I'm not gonna let it bother me
tonight
Tomorrow I might go as far as suicide
But I will not let it bother me tonight.

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HONEY DON'T LEAVE L.A.

(As recorded by James Taylor)

DANNY KOOTCH

That limousine in which you made the
scene

Suits you to a tee

If all that you want to be
Is somebody that don't never want
nothin'

That big chateau where you want to go
In the south of France

Gonna end our big romance

Don't you do it.

Honey don't leave L.A.

That Riviera is so far away

Begging you s'il vous plait

They don't know nothin' down in San
Tropéz

Baby don't you leave L.A.

I heard it said that you had it made with
your movie star

But oh how right you are

If that's really 'bout the best you can do
You moved my soul so I played the role
of your back door man

Yes and now I can't really complain'
cause I love you.

Honey don't leave L.A.

That Riviera is so far away

Making you s'il vous plait

They don't know nothin' down in San
Tropéz

Mama don't you leave L.A.

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Music Inc., Hollywood, California.

WONDERFUL TONIGHT

(As recorded by Eric Clapton)

ERIC CLAPTON

It's late in the evening
She's wond'ring what clothes to wear
She puts on her make up

And brushes her long blonde hair
And then she asks me do I look alright
And I say yes

You look wonderful tonight.

We go to a party
And everyone turns to see this beautiful
lady

Is walking around with me
And then she asks me
Do you feel alright
And I say yes I feel wonderful tonight.

I feel wonderful because I see the love
light in your eyes
Then the wonder of it all is that you just
don't realise
How much I love you.

It's time to go home now
And I've got an aching head
So I give her the car keys
And she helps me to bed
And then I tell her
As I turn out the light

I say my darling you are wonderful
tonight
Oh my darling you are wonderful
tonight

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COPACABANA (At The Copa)

(As recorded by Barry Manilow)

BRUCE SUSSMAN

JACK FELDMAN

BARRY MANILOW

Her name was Lola

She was a showgirl with yellow
feathers in her hair

And a dress cut down to there
She would merengue and do the cha-
cha

And while she tried to be a star
Tony always tended bar across the
crowded floor

They worked from eight to four
They were young and they had each
other

Who could ask for more?

At the Copa, Copacabana
The hottest spot north of Havana
At the Copa, Copacabana
Music and passion were always the
fashion at the Copa
They fell in love.

His name was Rico
He wore a diamond
He was escorted to his chair
He saw Lola dancing there
And when she was finished he called
her over

But Rico went a bit too far
Tony sailed across the bar and then the
punches flew

And chairs were smashed in two
There was blood and a single gun shot
But just who shot who?

At the Copa, Copacabana
The hottest spot north of Havana
At the Copa, Copacabana
Music and passion were always the
fashion at the Copa
She lost her love.

Her name is Lola
She was a showgirl but that was thirty
years ago

When they used to have a show
Now it's a disco, but not for Lola
Still in the dress she used to wear
Faded feathers in her hair
She sits there so refined and drinks
herself half blind
She lost her youth and she lost her Tony
Now she's lost her mind.

At the Copa, Copacabana
The hottest spot north of Havana
At the Copa, Copacabana
Music and passion were always the
fashion at the Copa
Don't fall in love.

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YOU'RE THE ONE THAT I WANT

(As recorded by John Travolta and
Olivia Newton-John)

JOHN FARRAR

I got chills

They're multiplyin'

And I'm losin' control

'Cause the power you're supplyin'
(It's electrifyin')

You better shape up 'cause I need a man
And my heart is set on you

You better shape up

You better understand

To my heart I must be true
(Nothin' left, nothin' left for me to do).

You're the one that I want

Oo oo honey

You're the one that I want

Oo oo honey

You're the one that I want

You oo oo are what I need

Oh yes indeed.

If you're filled with affection
You're too shy to convey
Meditate in my direction
Feel the way
I better shape up
'Cause you need a man
Who can keep me satisfied
I better shape up
If I'm gonna prove that my faith is jus-
tified
(Are you sure? Yes, I'm sure down deep
inside).

You're the one that I want
Oo oo honey

You're the one that I want
Oo oo honey

You're the one that I want
You oo oo are what I need

Oh yes indeed

You're the one that I want.

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GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others... and much more! For example:

These words could bring you a vast fortune... more riches than you ever dreamed of:

"D— J— W— N— T— I— M— L—."

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant:

"I n— p— u— l—."

Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28:

"I n— b— t— m— o— p— h— p—." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a— o— w— c— p— a— c— s— a— p—." ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n— i— m— m— a— b— c— w— t— p— p— o— r— g— h—." and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w— t— e— o— o— t— d— s— i— c— p— t— s—." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, whatever!

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KINGS AND QUEENS

(As recorded by Aerosmith)

STEVEN TYLER
TOM HAMILTON
JOEY KRAMER
BRAD WHITFORD
JACK DOUGLAS

Long ago in days I'm told
Were ruled by Lords of greed
Maidens fared with gold they dared
To bare their wombs that bleed
Kings and Queens and guillotines
Taking lives denied
Starch and parchment laid the laws
When bishops took the ride
Only to deceive.

Oh I know I lived this life afore
Somehow know now truths I must be
sure

Tossin' turnin' nightmares burnin'
Dreams of swords in hand
Sailin' ships the Viking spits
The blood of father's land
Only to deceive.

Living times of knights and mares
Raising swords for Maidens fair
Sneer at death, fear only loss of pride
Living other centuries
Deja vu or what you please
Follows true to all who do or die.

Screams of no reply ... they died
Screams of no reply ... and died.

Lordy lordy they died
Lordy lordy they died.

Live and do or die ... they died
Live and no reply ... they died.

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YOU NEEDED ME

(As recorded by Anne Murray)

CHARLES RANDOLPH GOODRUM

I cried a tear
You wiped it dry
I was confused you cleared my mind
I sold my soul you bought it back for me
And held me up and gave me dignity
Somehow you needed me.

You gave me strength to stand alone
again
To face the world out on my own again
You put me high upon a pedestal
So high that I can almost see eternity
You needed me
You needed me.

SWEET TALKIN' WOMAN

(As recorded by Electric Light Orchestra)

JEFF LYNNE

I was searchin' on a one-way street
I was hopin' for a chance to meet
I was waitin' for the operator on the
line.

(She's gone so long)

What can I do

(Where could she be)

Oh no, no don't know what I'm gonna
do

I gotta get back to you.

You gotta slow down

Sweet talkin' woman

You got me runnin'

You got me searchin'

Hold on sweet talkin' woman

It's so sad if that's the way it's over.

I was walkin' many days gone by
I was thinkin' 'bout the lonely nights
Communication break down all around
me.

(She's gone so long)

What can I do

(Where could she be)

Oh no, no don't know what I'm gonna
do

I gotta get back to you.

(Repeat chorus)

I've been livin' on a dead-end street
I've been askin' ev'rybody I meet
Insufficient data comin' through.

(She's gone so long)

What can I do

(Where could she be)

Oh no, no don't know what I'm gonna
do

I gotta get back to you.

(Repeat chorus)

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And I can't believe it's you
I can't believe it's true
I needed you and you were there
And I'll never leave why should I leave
I'd be a fool
'Cause I've fin'ly found someone who
really cares.

You held my hand when it was cold
When I was lost you took me home
You gave me hope when I was at the
end
And turned my lies back into truth
again
You even called me friend.

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I WAS ONLY JOKING

(As recorded by Rod Stewart)

ROD STEWART
GARY GRAINGER

Ever since I was a kid in school
I messed around with all the rules
Apologized, then realized
I'm not diff'rent after all
Me and the boys thought we had it
sussed

Valentino's, all of us
My dad said we looked ridiculous
But boy we broke some hearts.

In and out of jobs running free, waging
war with society
Dumb, blank faces stared back at me
but nothing ever changed
Promises made in the heat of the night
Creepin' home before it got too light
I wasted all that precious time and
blamed it on the wine.

I was only joking my dear
Looking for a way to hide my fear
What kind of fool was I?
I could never win.

Never found a compromise, collected
lovers like butterflies
Illusions of that grand first prize are
slowly wearin' thin
Susie, baby, you were good to me
Giving love unselfishly, but you took it
all too seriously
I guess it had to end.

Now you ask me if I'm sincere
That's the question that I always fear
Verse seven is never clear
But I'll tell you what you want to hear
I try to give you all you want
But giving love is not my strongest point
If that's the case, it's pointless going on
I'd rather be alone.

'Cause what I'm doing must be wrong
Pouring my heart out in a song
Owning up for prosperity for the whole
damn world to see

Quietly now while I turn a page
Act One is over without costume change
The principal would like to leave the
stage

The crowd don't understand.

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Occult Investigator Claims Amazing

AVATAR POWER CHANTS

GUARANTEED TO BRING RESULTS!

• Make Others Obey! • Dispel Evil! • Bring Amazing Prosperity! • Bring Sudden Winnings! • Repel Enemies! • Excite love after love!

"AVATAR POWER CHANTS WORK!"

Says Geof Gray-Cobb

CHANT TO PAY DEBTS—Bill C., of Toronto, Canada, was so far in debt, he didn't know which way to turn. "The debt collectors knock on my door and call me up at work every day," he said. "It's making me a nervous wreck." Bill C. immediately used the **CHANT TO PAY DEBTS**. The next day, he was given a check for \$650 by his employer—as a tax refund. A small racing bet paid off \$950. An old insurance policy paid him a cash bonus. He got a pay raise, paid off every debt—and took a vacation. (See pp. 53-4.)

CHANT TO WIN LEGAL ACTION—John L. accidentally hit a store window when he lost control of his car. The owner promptly asked for \$15,000 in damages. But John had no insurance. Instead, he used a **CHANT TO WIN A LEGAL ACTION**. That very day, the store owner withdrew his complaint! And John got his car fixed free of charge!

CHANT FOR SAFETY SAVES LIFE!—Hugh V., a contractor from Louisiana, is alive today because he used a special **AVATAR POWER CHANT**. He was driving home late one afternoon, when another car came roaring around the bend—on the wrong side of the road. In a flash, Hugh uttered this **CHANT**, and the other car just narrowly missed him! (See pp. 188-91.)

CHANT TO EXCITE LOVE—Marius W., of Los Angeles, complained, "I'm totally lonely." He wanted to know if a **CHANT TO EXCITE LOVE** would help him, because the woman of his dreams was completely indifferent to him. One week after using it, Marius reported: "Her love for me is almost frightening . . . I can never say I'm lonely any more." The couple are married now. (See pp. 57-8.)

CHANT TO REKINDLE MATE'S INTEREST—Queenie S. saw her husband enter a restaurant with another woman. She immediately used a **CHANT TO REKINDLE A MATE'S INTEREST**. "An hour later, my husband came home looking very subdued," she said. "His eyes lit up when he saw me, and he crossed the room, holding out his arms to me. He went down on his knees . . . 'I've been a fool,' he said . . . He saw me as his perfect woman again and he's never left my side since." (See pp. 191-3.)

CHANT TO BRING HEALTH—Ken N., 56, suffered such severe back pain he couldn't lift anything heavier than a few ounces—or lean down. Sleeping was out of the question—he'd wake up every 10 minutes. His doctor recommended a \$3,000 operation. "My back started to get better after the first session with the **Chant** (to Bring Health)," he wrote. He is now completely free of pain. "I can play golf, tennis . . . anything," he says. "I'm a new man." (See pp. 61-3.)

CHANT TO WIN AT RACES—Ivor D., from Quebec City, Canada, loved the races, but usually suffered heavy losses at the track. After using a **CHANT TO WIN AT THE RACES**, he reported: "You're talking to a rich man. I've just bought a new car, a color TV, a new snowmobile . . . and I've paid off every bill which has been worrying me." He picked six winning horses—in one day at the track. He continues to use this **CHANT**, consistently picking winners, and the cash just rolls in, in a golden flood. (See pp. 77-8.)

CHANT TO CURE ALCOHOLIC—Penny V.'s husband was an alcoholic. Every pay day he'd spend the family's money on liquor. Penny was in despair, but she tried a **CHANT TO CURE HER ALCOHOLIC HUSBAND**. "Would you believe that Ralph stopped drinking just two days after I'd asked for help?" she reported. "He came home sober, and he hasn't touch a drop since. He says he no longer has that terrible craving for alcohol." (See pp. 74-7.)

CHANT FOR PROTECTION FROM EVIL—Liz R., a filing clerk from Washington, had been cursed by an evil woman with Black Magic. She sought my help because her landlord had evicted her to get higher rent . . . she had come down with influenza and lost her job . . . and her boyfriend had quarreled with her and disappeared. Liz used a **CHANT FOR PROTECTION FROM EVIL**. The very next day she was offered a better job, paying twice what she'd received before. Her landlord called and begged her to take the apartment back at a lower rent. Her boyfriend returned and apologized. And she is now happier than ever.

CHANT FOR A PAY RAISE—Hilda F. was good at her job, but had never been given a raise. After two years, she felt she was worth more than \$75 a week as a machine operator. But each time she asked her boss, he turned her down. Then she used a **CHANT FOR A RAISE**. Next thing she knew, her boss was telling her "I'm going to raise your salary to \$295 and put you in charge of the assembly line." Hilda almost laughed when she heard him muttering to himself, "Now what made me say that?" Hilda received her raise and promotion. (See p. 108.)

Read his own words:

"A woman I know recently wrote to me that, after using an **AVATAR POWER CHANT FOR WINNING CONTESTS**, she won \$15,000 in a State Lottery. Next, she tried my **CHANT TO EXCITE LOVE**—and within a week met a rich, handsome man and married him. She said her husband had a little trouble with a dishonest competitor—she did an **Attacking Chant** and this competitor went bankrupt 3 days later!"

AVATAR POWER CHANTS work . . . it's as simple as that. Merely by repeating a few words, they can bring you money, or anything else, often instantaneously!

The proof is my own experience, and the hundreds who told me theirs in my job as a reporter, for such magazines as *Fate*, *Midnight*, and the *National Examiner*. I've shown others how to use them—now let me show them to YOU!

By using the same **AVATAR POWER CHANTS**, you too could attract a fortune . . . have money whenever you need it . . . a better life . . . luxuries . . . possessions . . . the love of a mate . . . and much more. It's all in my book, **THE MIRACLE OF NEW AVATAR POWER**, yours to try without risking a penny for 30 days. Let me tell you more about it . . .

Amazing New Avatar Power Chants To Bring You Money, Health, Love, Power, Possessions and Happiness!

You need no unusual abilities! If you can read a few simple words, you're ready to use **AVATAR POWER CHANTS** right now! Suppose you wish to win a contest—any contest at all—a state lottery, the Irish Sweepstakes. Turn to page 50, and you'll find a **NEW AVATAR POWER CHANT FOR WINNING CONTESTS**!

Immediately after using it, Lynn B.—a housewife from Reading, England, sent in a lottery coupon and won \$750,000!

She's the first to admit it **WORKS** if used correctly. You'll find her own words in the box on this page.

Elaine F. used this **CHANT** to win \$5,000 at roulette in one sitting. Joe P. of Los Angeles, California, won \$800—the day after I showed him this method—in one of the big casinos in Reno.

Remember, you can use the same **CHANT**! You'll find it right on page 50—word-for-word! Winnie B., a housewife from New Jersey, is living proof that anybody can win with **AVATAR POWER CHANTS**! Her luck was terrible until I showed her this method—and she won \$250,000 in the Irish Sweepstakes!

"It was as simple as that," she wrote to me. "We've also had big wins at Tahoe and Reno . . . winning roulette . . . We're liter-

"On Average, Your Miracles Will Occur Within Seven Days of Starting the Ritual. Some, However, Will Occur Almost Instantaneously . . ."

says Geof Gray-Cobb

Are you short of money? Does your love-life disappoint you? Are you a victim of poor health? With **New Avatar Power**, you will have a way to change your life any way you wish, says Geof Gray-Cobb: Simply by repeating the words of any specific **AVATAR POWER CHANT**—in solemn ritual—a magic power is invoked that can bring you exactly what you want.

AVATAR POWER CHANTS can work any miracle you wish, says Geof Gray-Cobb. Your intelligence, education, background—none of these have any effect on your **New Avatar Power**. **AVATAR POWER CHANTS** defy explanations as to why they work, says this expert, "But work they do!"

No matter whether you believe these words—even if you totally deny their truth—**AVATAR POWER CHANTS** can and will work for you, says this expert. You will have to struggle to make them work? Not at all. In fact, that would only delay the results. *Just use them*—says Geof Gray-Cobb—and they can automatically bring results within days, or even hours!

Money? No problem to your **New Avatar Power**! Love? Use your **Power** to draw to you whomever you want! Health? **THE AVATAR POWER CHANTS** for Health in this book have healed thousands—even in seemingly hopeless cases—given them strong, healthy, youthful bodies, with boundless pep and zest!

"You Cannot Fail," No says!

"You name it—and I mean that quite literally—and your **New Avatar Power** will bring it to you," says Geof Gray-Cobb.

You cannot fail, says this expert, because once you have stated your desire—whether for riches, health, love, or anything else—**AVATAR POWER CHANTS** bring it into reality with almost no further effort on your part!



HERE AT LAST!

Chant To Win Contests on page 50.
Chant To Bring Success on page 53.
Chant To Win A Legal Action on page 54.
Chant For Protection From Evil on page 56.
Chant To Excite Love on page 57.
Chant To Rekindle A Mate's Interest on page 58.
Chant To Give Secret Knowledge on page 60.
Chant To Bring Health on page 61.
Chant To Give Power Over Others on page 63.
Chant To Become A Psychic Healer on page 136-147.
Chant To Obtain Gold on page 136-147.
Chant For Debt Repayments on page 136-148.

ally rolling in money . . . and ANYONE ELSE COULD DO THE SAME!"

Staggering Results!

Why, I have personally seen and recorded hundreds of these miracles! You simply can't believe it until you try these **AVATAR POWER CHANTS**—just as Mike P. did, when he got rid of his crippling arthritis overnight—using an **AVATAR POWER CHANT**! Just like Queenie S. who won her husband back from a younger girl, in minutes, using another **AVATAR POWER CHANT**!

I'M GOING TO SHOW YOU these Chants . . . show you how Bob D. won \$5,000 in a popular lottery with an **AVATAR POWER CHANT** you can use, too! How Ivor D., of Quebec City, Canada, picked six winning horses in six races—in one day—and repeated the demonstration many times over with **AVATAR POWER CHANTS**! And still that's just the beginning . . .

Simply by repeating the words of any specific **CHANT**—in solemn ritual—a magic power is invoked that can bring you exactly what you want!

Sincerely yours,

Geof Gray-Cobb

Geof Gray-Cobb

MAIL NO RISK COUPON TODAY!

ISLAND PARK BOOK CO., Dept. AV132
55A Saratoga Blvd., Island Park, N.Y. 11558

Gentlemen: Please rush me a copy of **THE MIRACLE OF NEW AVATAR POWER**, by Geof Gray-Cobb. I enclose \$9.98 in full payment. In addition, I understand that I may examine this book for a full 30 days entirely at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee, of course.

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LOVE IS LIKE OXYGEN

(As recorded by Sweet)

ANDREW SCOTT
TREVOR GRIFFIN

Love is like oxygen
You get too much you get too high
Not enough and you're gonna die
Love gets you high.

Time on my side
I got it all
I've heard that pride
Always comes before a fall
There's a rumour goin' 'round the town
That you don't want me around
I can't shake off my city blues

TUMBLING DICE

(As recorded by Linda Ronstadt)

MICK JAGGER
KEITH RICHARDS

People try to break me
Always think I'm crazy
Make me burn the candle right down
Baby I can't stay
Don't need no jewels in my crown.
Now all you women are low down
gamblers
Cheatin' like I don't know how
Baby I go crazy
There's fever in the funk house now
Well this low down bitchin' got my poor
feet a-itchin'
Can't you see the deuce is still wild
Baby I can't stay
You got to roll me
Call me the tumblin' dice.

BAKER STREET

(As recorded by Gerry Rafferty)

GERRY RAFFERTY

Winding your way down to Baker Street
Light in your head and dead on your feet
Well another crazy day
You're drinking that away
And forget about everything
This city desert makes you feel so cold
It's got so many people
But it's got no soul
And it's taking you so long
To find out you were wrong
When you thought it held everything
I used to think that it was so easy
You used to say that it was so easy
But you're trying
You're trying now
Another year and then you'll be happy
Just one more year and then you'll be
happy
But you're crying
You're crying now.

Every way I turn I lose.

Love is like oxygen
You get too much you get too high
Not enough and you're gonna die
Love gets you high.

Time is no healer
If you're not there
Lonely fever
Sad words in the air
Some things are better left unsaid
I'm gonna spend my days in bed
I'll walk the streets at night
To be hidden by the city lights, city
lights.

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Always in a hurry
Never stop to worry
Can't see the time passin' by
Honey got no money
Sixes and sevens and nines
Well hey now baby I'm the rank out-
sider
You can be my partner in crime
Baby can't stay
You got to roll me
And call me the tumblin' dice.
I say my my I'm the lone crap shooter
Playin' the field every night
Baby can't stay
You got to roll me
Call me the tumblin' dice
You got to roll me
Baby got to roll me
You got to roll me.

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Way down the street
There's a lad in his place
He opens the door
He's got that look on his face
And he asks you where you've been
You tell him who you've seen
And you talk about anything
He's got this dream about buying some
land
He's gonna give up the booze
And the one-night stands
And then he'll settle down
In some quiet little town
And forget about everything
But you know he'll always keep moving
You know he's never gonna stop mov-
ing
Cause he's rolling
He's the rolling stone
When you wake up it's a new morning
The sun is shining it's a new morning
You're going, you're going home.

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ministered by The Hudson Bay Music
Company.

MAKE YOU FEEL LOVE AGAIN

(As recorded by Wet Willie)

GEORGE JACKSON
THOMAS EARL JONES III

You need to give love another try
One bad love affair and you're ready to
die
I know he broke your heart little girl
But, hey, it's not the end of the world
I'm here to try to comfort you
From all the changes that he put you
through.

I wanna make you feel love again
Let you know that you got a friend
I wanna make you feel love again
I'll stick by you till the very end.

You're afraid of love cause you was hurt
He put your good thing down in the dirt
So much love inside of me
I'm gonna give to you once your mind is
free
Girl I know what you've been through
Can't you see I'm trying to make it up to
you.

I wanna make you feel love again
Let you know that you got a friend
I wanna make you feel love again
I'll stick by you to the very end.

But listen
Just call my name
I'll love away your hurt and ease your
pain
I can satisfy your desires
And give you love that your body re-
quires.

I'm gonna make you feel love again
Let you know that you've really got a
friend
I wanna make you feel love again
I'll stick by you till the very end
I wanna walk with ya, talk with ya,
yeah
I wanna, I wanna
Na na na na na na na
Walk with you baby
Talk with you mama
I wanna, I wanna hey
Make you feel love again
Let you know that you really got a friend
I wanna make you feel love again
I'll stick by you till the very end
I wanna make you feel love
I'm gonna make you feel love
Make you feel love again
Make you feel love again.

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Television Psychic Bob Ferguson shows you

MAGIC WORDS TO COMMAND MIRACLES OF WEALTH, LOVE, AND HEALTH—IN MINUTES!

Here is staggering proof, based on actual reported miracles, that what has worked for thousands will absolutely work for you!

Yes, how would you like to say some magic words, and be shown with hundreds of dollars in as little as 45 minutes! Or use amazing healing words, and get rid of crippling ailments instantly! Do you realize that it is possible to instantly and secretly command others to do your bidding . . . punish evil doers . . . see behind closed doors . . . be anything and have anything your heart desires . . . with magic words so simple yet so powerful, they can only be described as miraculous!

Yes, soon miracles will be happening to you every day, with the amazing secret of **PSYCHIC TELEMETRY**! My name is Robert A. Ferguson. You may have seen me on TV. I have shown hundreds how to use this amazingly simple power to command instant miracles to happen in minutes!

Impossible? I have staggering proof that it's not only possible but absolutely true and that this **MIRACLE POWER WILL ABSOLUTELY WORK FOR YOU**—to change your life from poverty to riches, from poor health to radiant new health, to bring whatever you desire almost instantly! I'm not exaggerating when I say the sky's the limit!

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

Right now I'm going to prove to you how easily **PSYCHIC TELEMETRY** works for you. Remember, I cannot profit by exaggeration. What I tell you has got to be true, and it costs you nothing to find out for yourself.

● **HUNDREDS OF DOLLARS IN 45 MINUTES!** I have a report here from Mary D. who needed \$400 quickly. She had no idea where she could get the needed money. Her sister gave her a **Psychic Telemetry Enchantment** to say. In only 45 minutes, she received \$400 from an unexpected source!

That's chickenfeed compared to the staggering results many others have achieved with these magic words! Dave E. had been unable to find a job, and had only 3 days left before having to pay a big bill. He didn't have a cent. In one session, I showed him how to use the **Psychic Telemetry Prosperity Ritual**. The next morning, he was all smiles, as he reported a sudden windfall of \$2,000—more than enough to pay the bill. A miracle? Of course! Yet just a very average example of the power of these magic words!

Dave used the **Prosperity Ritual** at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I have HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next case, let me say this: **DO YOU NEED MONEY?** Say the powerful words on page 37! With this secret, money is always available to you!

You can get any amount of money at any time you need it! I am telling you the sky's the limit on how much money you can ask for and receive quickly with this power! Proof?

HOW AGNES C. WON OVER \$500,000 WITH THE WORDS FOR WINNING CONTESTS!

Agnes C. was told about enchantments and spells, but insisted that she possessed no psychic powers and never had any psychic experiences. Here's what happened: she kept dreaming of a man in a flowing robe with dollar signs all over it, holding up 7 fingers, saying: "A dollar a day keeps poverty away!" She purchased a one-dollar lottery ticket.

"I simply could not believe it when my number was drawn for the grand prize (7 days later). I still can't believe it," she says. "I won over a half-million dollars." Agnes and her family are now enjoying their new lakefront home with its private boathouse and dock. They have two expensive autos and all the other luxuries money can buy.

The point is: **YOU CAN USE THE SAME SECRET!** You'll find the very words she used on page 37 of my book, and it won't cost you a single cent to find out what they are, and how they'll work for you.

MAGIC WORDS FOR MIRACLE HEALING!

Before I tell you how **YOU** may achieve a **MIRACLE HEALING**, let me tell you how a man was healed of arthritis in **FIFTEEN MINUTES!** A friend of mine, Louis A., tried the power **Ritual for Magnetic Healing** on page 146 on his next-door neighbor, Ken, who was confined to a wheelchair with arthritis. In a matter of minutes, the crippled man was **WALKING!** "I haven't been able to walk for months," he said, "and you got me out of my wheelchair."

Since that day, Louis has been able to heal "incurable" diseases! **AND YOU CAN DO THE VERY SAME THING!** This is just an average case. With this power, you can command healings like this on almost a daily basis. I'm telling you this power is **FANTASTIC!**

Look what you can do, with exact words I give you on page

139-140—

- Cure ulcers, nervous headache, and insomnia! Calm the nerves!
- Cure diseases of the liver and spleen—stop bleeding!
- Strengthen the eyes, control epilepsy and disorders of the stomach!
- Cure heart disease, increase circulation, and heal gout!
- Heal burns, conditions of the nose, throat and sinus, treat hay fever and asthma!

. . . and much more! With these words, you ask great rays of healing power to enfold you, pulsating within every nerve and cell of your body, cleansing, soothing and healing! Whatever you are trying to heal, you know the job will be done.

MIRACLE CURES REPORTED!

Do you realize that it is possible to get rid of crippling ailments almost instantly with healing words? You can command that all sickness and disease be banished from your body! Here is a force so powerful that it almost defies description! It can heal a withered limb or return sight to the blind . . . raise the crippled from their beds! It has brought miracle cures to the suffering and the lame!

● **KIDNEYS MIRACULOUSLY HEALED!** Evelina's only hope was to find a suitable kidney donor. She was so weak, it took two people to almost carry her to the hospital for her frequent treatments. There seemed to be little hope for her. With this method, she says—

"My whole body began to tingle—it felt like little electric shocks were playing games at the small of my back . . . suddenly . . . I knew I was healed! I leapt from my bed and ran into the living room screaming, 'I'M HEALED, I'M HEALED!' Our house was filled with tears of joy that night."

Today she is so healthy, she can hike and even climb mountains! It happens all the time with **PSYCHIC TELEMETRY**:

● **HOW HARVEY C.'s ASTHMA WAS CURED!** Harvey C. suffered asthma all his life. He could never run more than a few steps, without gasping for breath. Doctors were unable to cure it. I was so positive Harvey's asthma could be cured, I merely had him say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

● **HAROLD SAW HIS LUNG SPOT VANISH!** Harold F. was shocked, when told he had a spot on his lung, and needed an immediate operation. His wife quickly used the amazing healing words on page 145. The day before the operation, when x-rays were taken, the doctor was baffled. "I don't know how to explain this," he said. "Your lungs are perfectly clear."

MAGIC FORCES THAT WORK MIRACLES

Once you call on them, powerful forces stand ready to fulfill your every command. You can be confident that they will work a miracle.

● **HOW ALLEN F. WON \$800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 30!** Allen F. needed \$800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only \$1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with \$800!

Anyone can use these magic words. When you use them, what you command *does* happen! You can count positively on real results. It always works! It is not evil—nor is it Black Magic. Like electricity, it is simply a power given by nature to make life easier!

● **MAGIC WORDS GIVE YOU POWER OVER OTHERS!** Say the magic words on page 44 to make others do your bidding. With this Enchantment, you send forth mystic rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty in your hands! No one can resist you! Let me show you how easily this happens!

To use this power is simplicity itself! Say the magic words—then just sit back and relax. Within seconds, minutes at most, you will have a willing, obedient slave!

You can stand next to a person and place a thought in his or her mind. When others are asleep, you are free to speak directly to their subconscious mind. Your voice is remembered upon awakening. People obey your commands. It's fantastic!

● **MAGIC WORDS THAT BRING YOU LOVE!** Say the magic words on page 47, to command and guide the perfect partner to you . . . to command him or her to be blind to your shortcomings, and fulfill your every need and your every desire!

● **MAGIC WORDS FOR SECRET KNOWLEDGE!** The magic words on page 164 allow you to become an invisible traveler to anywhere in the world. You can listen to conversations and you can see what's going on, completely undetected. You will experience the ability to walk through walls and doors. Nothing can be kept secret from you—there is no longer such a thing as a locked door. You can enter any place at will. If you wish to know about



ABOUT THE AUTHOR

ROBERT A. FERGUSON, author, lecturer, and Psychic Telemetry teacher, has been involved in the occult field for over thirty years. He has been a frequent guest on many television talk shows, and has had articles published in magazines such as *National Enquirer*, *Occult*, *Psychic World*, and others. Mr. Ferguson has been called, "The leading authority in this field" by a number of prestigious Societies in England. He has also acted as psychic consultant to top American corporations and entertainment personalities.

others, you can secretly and invisibly watch their every move and hear their every word!

● **MAGIC WORDS PROTECT YOU FROM EVIL!** Say the magic words on page 51, for attunement with the pure rays of power that come to you from the Great Cosmic Mind . . . to affirm protection from every curse or evil influence . . . Say them to command divine protection, and that no evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

● **MAGIC WORDS TO SEE INTO THE FUTURE!** There is no need to blindly stumble into the future. When you say the magic words on page 62, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of *Cosmic Dust*: how to make it and USE it to bring good fortune, punish evil doers, and heal the sick! The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them, in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

You owe it to yourself to try it! Could anything be fairer? Why not send in the No-Risk Coupon—TODAY!

— MAIL NO RISK COUPON TODAY! —

PROGRESS BOOKS, LTD., Dept. PT32
3200 Lawson Blvd., Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of **PSYCHIC TELEMETRY: New Key to Health, Wealth and Perfect Living** by Robert A. Ferguson! I enclose \$9.98 in full payment. In addition, I understand that I may examine this book for a full 30 days entirely at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee, of course.

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EVEN NOW

(As recorded by Barry Manilow)

MARTY PANZER
BARRY MANILOW

Even now
When there's someone else who cares
When there's someone home who's
waiting just for me
Even now
I think about you as I'm climbing up the
stairs
And I wonder what to do so she won't
see.

That even now
When I know it wasn't right
And I've found a better life than what
we had
Even now
I wake up cryin' in the middle of the
night
And I can't believe it still could hurt so
bad.

Even now when I have come so far
I wonder where you are

I wonder why it's still so hard without
you

Even now
When I come shining thru
I swear I think of you
And how I wish you knew
Even now.

Even now
When I never hear your name
And the world has changed so much
since you've been gone
Even now
I still remember and the feeling's still
the same
And this pain inside of me goes on and
on.

Even now
When I have come so far
I wonder where you are
I wonder why it's still so hard without
you
Even now
When I come shining thru
I swear I think of you
And God I wish you knew
Somehow even now.

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RUNAWAY

(As recorded by Jefferson Starship)

N.Q. DEWEY

You don't know how much I love you
But I love you like the sun
I'd like to put my arms around you
And we could run run run runaway
Let's run run run runaway
Let's run run run runaway.

If you knew how much I miss you
Oh I miss you more each day
I'd really like to come and see you
And we could run run run runaway
Run run run runaway
Let's run run run runaway.

Sun is comin' and it's getting warmer
Tell me spring is just around the corner
I'm sitting watchin' all of the flowers
Birds are singin' getting louder and
louder

And here I am missin' you
Here I go I'm lovin' you
Run run run run runnin'
Here I go I'm wantin' you
Run run run run runnin'
Here I go I'm needin' you
Run run run run runnin'
Here I go I'm loving you
Run run run run runnin'
Run run run run runaway.

And if you knew how much I need you
Oh and I need you like the air
If someone should take you from me
I would run run run runaway
I'd run run run runaway

Let's run run run runaway.

Sun is comin' and it's getting warmer
Tell me spring is just around the corner
I'm sitting watchin' all of the flowers
Birds are singin' getting louder and
louder

And here I am missin' you
Here I go I'm lovin' you
Run run run run runnin'
Here I go I'm wantin' you
Run run run run runnin'
Here I go I'm needin' you
Run run run run runnin'
Here I go I'm lovin' you
Run run run run runnin'
Run run run run runaway.

Oh now you don't know how much I
love you

But I love you like the sun
I'd like to put my arms around you
We could run run run runaway
Come on baby

Let's run run run runaway
Come on baby
Let's run run run runaway
You don't know how much I want to
Run run run runaway
You don't know how much I need to
Run run run runaway
You don't know how much I love to
Run run run runaway
You don't know how much I'd love to
Run run run runaway
Really like to come and see you
Run run run runaway.

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YOU

(As recorded by Rita Coolidge)

TOM SNOW

I can't remember when I've felt this
high
Must be something special about the
way you're loving me tonight
You know that I can't remember when
I've felt this right
Loving you the way I do
Has made me feel like a shooting star
Shining bright and shining far
And I wonder how I ever got along.

Without you
There's something very special about
you
You're all I ever think about it's true
Baby it's you
I'm talkin' about you.

I was sitting back and watching my life
go by
Until you came along and picked me up
Oh and now I'm starting out a brand
new life
And ev'rything I say and do is all

because of you boy
You've given me a new joy
And I wonder how I ever got along.

Without you
There's something very special about
you
You're all I ever think about it's true
Baby it's you
I'm talkin' about you.

Now I'll never have to sit around and cry
no more
Baby ever since you walked in through
my door
And now I know as long as I have you
I'll always know that ev'rything that's
good and new
Is all because of you boy
You've given me a new joy
And I wonder how I ever got along.

Without you
There's something very special about
you
You're all I ever think about it's true
Baby it's you
I'm talkin' about you.

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not *why*!

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

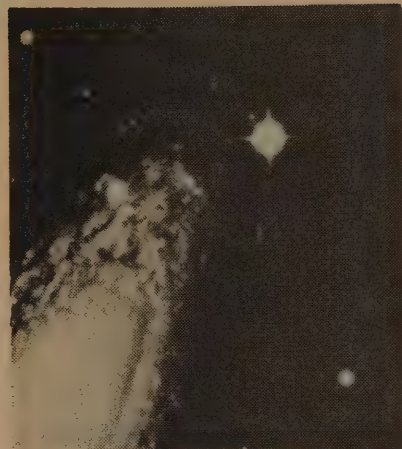
And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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3194 Lawson Blvd., Oceanside, N.Y. 11572



contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a **NEW LIFE . . .** filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—**TODAY!**

Sincerely yours,

Scott Reed

— MAIL NO RISK COUPON TODAY! —

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Gentlemen: Please rush me a copy of **THE MIRACLE OF PSYCHO-COMMAND POWER** by Scott Reed! I understand the book is mine for only \$9.98! I may examine it a full 30 days at your risk or money back.

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No longer hide your hands because of unsightly fingertips. Fine LONG NAIL builder transforms short, broken, split, or bitten nails into long, hard and glamorous nails. Not a paste on that may fall off, but a nail builder used like a polish to repair and build up your own nails in minutes. Looks as real as it feels. Carry on with your everyday chores without fear of splitting or peeling. Helps protect until your own nails grow out.



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12 Warren Street, New York, N.Y. 10007**

TWO OUT OF THREE AIN'T BAD

(As recorded by Meat Loaf)

JIM STEINMAN

Baby we can talk all night
But that ain't getting us nowhere
I told you everything I possibly can
There's nothing left inside of here.

And maybe you can cry all night
But that'll never change the way that I feel
The snow is really piling up outside
I wish you wouldn't make me leave here.

I poured it on and I poured it out
I tried to show you just how much I care
I'm tired of words and I'm too hoarse to shout
But you've been cold to me so long
I'm crying icicles instead of tears.

And all I can do is keep on telling you
I want you
I need you
But there ain't no way I'm ever gonna love you
Now don't be sad
'Cause two out of three ain't bad
Now don't be sad
'Cause two out of three ain't bad.

You'll never find your gold on a sandy beach
You'll never drill for oil on a city street
I know you're looking for a ruby in a mountain of rocks
But there ain't no Coupe de Ville hiding at the bottom of a Cracker Jack box.

I can't lie
I can't tell you that I'm something I'm not

No matter how I try
I'll never be able
To give you something
Something that I just haven't got.

There's only one girl that I will ever love
And that was so many years ago
And though I know I'll never get her out of my heart
She never loved me back
Ooh I know
I remember how she left me on a stormy night
She kissed me and got out of our bed
And though I pleaded and I begged her not to walk out that door
She packed her bags and turned right away.

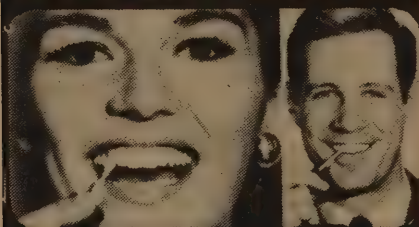
And she kept on telling me
She kept on telling me
She kept on telling me
I want you
I need you
But there ain't no way I'm ever gonna love you
Now don't be sad
'Cause two out of three ain't bad
I want you
I need you
But there ain't no way I'm ever gonna love you
Now don't be sad.

'Cause two out of three ain't bad
Don't be sad
'Cause two out of three ain't bad.

Baby we can talk all night
But that ain't getting us nowhere.

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Name.....

Address.....

City..... State..... Zip.....

☐ SAVE C.O.D. CHARGES. Enclose \$1.98 plus 35¢ shipping charges. ☐ 2 Wyten \$3.50

Same refund guarantee. ☐ 3 Wyten \$5.00

BOOGIE SHOES

(As recorded by KC & The Sunshine Band)

H.W. CASEY
R. FINCH

Girl to be with you is my fav'rite thing
Uh huh and I can't wait till I see you again yeah yeah.

I want to put on my my my my my boogie shoes
Just to boogie with you yeah
I want to put on my my my my my boogie shoes
Just to boogie with you uh huh.

I want to do it till the sun comes up oh yeah
I want to do it till I can't get enough yeah yeah.

I want to put on my my my my my

boogie shoes
Just to boogie with you yeah
I want to put on my my my my my boogie shoes
Just to boogie with you.
I want to put on my my my my my boogie shoes
Just to boogie with you yeah
I want to put on my my my my my boogie shoes
Just to boogie with you yeah
I want to put on my my my my my boogie shoes
Just to boogie with you yeah
I want to put on my my my my my boogie shoes
Just to boogie with you yeah
I want to put on my my my my my boogie shoes
Just to boogie with you yeah
I want to put on my my my my my boogie shoes
Just to boogie with you yeah.

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HIT PARADER

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SUMMER NIGHTS

(As recorded by John Travolta, Olivia Newton - John & Cast)

WARREN CASEY
JIM JACOBS

Boy: "Summer lovin' had me a blast"
Girl: "Summer lovin' happened so fast"
Boy: "I met a girl crazy for me"
Girl: "Met a boy, cute as can be"
Summer days drifting away to
Uh oh those summer nights
Well-a, well-a, well-a, uh
Tell me more
Tell me more
Did you get very far?
Tell me more
Tell me more
Like, does he have a car?
Boy: "She swam by me she got a
cramp"
Girl: "He ran by me got my suit damp"
Boy: "I saved her life she nearly
drowned"
Girl: "He showed off splashing around"
Summer sun something's begun
But uh oh those summer nights
Well-a, well-a, well-a, uh
Tell me more
Tell me more
Was it love at first sight?
Tell me more
Tell me more
Did she put up a fight?
Boy: "Took her bowling in the arcade"
Girl: "We went strolling, drank
lemonade"
Boy: "We made out under the dock"
Girl: "We stayed out till ten o'clock"
Summer fling don't mean a thing
But uh oh those summer nights

PORTRAIT (He Knew)

(As recorded by Kansas)

KERRY LIVGREN
STEVE WALSH

He had a thousand ideas
You might have heard his name
He lived alone with his vision
Not looking for fortune or fame
Never said too much to speak of
He was off on another plane
The words that he said were a mystery
Nobody's sure he was sane.
But he knew, knew more than me or you
No one could see his view
Where was he going to?
He was in search of an answer
The nature of what we are
He was trying to do it a new way
He was bright as a star
But nobody understood him
His numbers are not the way
He's lost in the deepest enigma
That no one's unraveled today.
But he knew, knew more than me or you

Tell me more, tell me more
But you don't got to brag
Tell me more, tell me more
'Cause he sounds like a drag
Shu-da bop bop
Shu-da bop bop
Shu-da bop bop
Shu-da bop bop.

Girl: "He got friendly, holding my
hand"
Boy: "She got friendly, down in the
sand"
Girl: "He was sweet, just turned
eighteen"
Boy: "She was good. You know what I
mean."
Summer heat, boy and girl meet
But uh oh those summer nights
Tell me more
Tell me more
How much dough did he spend?
Tell me more
Tell me more
Could she get me a friend?
Girl: "It turned colder, that's where it
ends"
Boy: "So I told her we'd still be friends"
Girl: "Then we made our true love
vow"
Boy: "Wonder what she's doin' now"
Summer dreams ripped at the seams
But oh those summer nights
Tell me more
Tell me more.

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No one could see his view
Where was he going to?

And he tried, but before he could tell us,
he died

When he left us, the people cried
Where was he going to?

He had a diff'rent idea
A glimpse of the master plan
He could see into the future
The true visionary man
But there's something he never told us
It died when he went away
If only he could have been with us
No telling what he might say.

But he knew, knew more than me or you
No one could see his view
Where was he going to?

But he knew
You could tell by the picture he drew
It was totally something new
Oh where was he going to?

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SHE'S ALWAYS A WOMAN

(As recorded by Billy Joel)

BILLY JOEL

She can kill with a smile
She can wound with her eyes
She can ruin your faith with her casual
lies
And she only reveals what she wants
you to see
She hides like a child
But she's always a woman to me.

She can lead you to love
She can take you or leave you
She can ask for the truth
But she'll never believe you
And she'll take what you give her as
long as it's free
Yeah she steals like a thief
But she's always a woman to me.

Oh, she takes care of herself
She can wait if she wants
She's ahead of her time
Oh, and she never gives out
And she never gives in
She just changes her mind.

She will promise you more
Than the Garden of Eden
Then she'll carelessly cut you
And laugh while you're bleedin'
But she'll bring out the best
And the worst you can be
Blame it all on yourself
Cause she's always a woman to me.

Oh, she takes care of herself
She can wait if she wants
She's ahead of her time
Oh, she never gives out
And she never gives in
She just changes her mind.

She is frequently kind
And she's suddenly cruel
She can do as she pleases
She's nobody's fool
But she can't be convicted
She's earned her degree
And the most she will do
Is throw shadows at you
But she's always a woman to me.

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DAVID BOWIE

by Lisa Robinson

"Rock and roll doesn't interest me in the slightest. I'm much too old for that..."

Part 1

He sits casually on a hotel suite sofa, wearing rust brown corduroys, a silk shirt, and tan oxford shoes. Yet David Bowie still manages to *Make An Entrance*.

In America for 12 days (his stay in New York coincided with torrential rains) to promote "Heroes" and reveal what little he will about his upcoming tour, Bowie is tan, healthy, his hair seems a natural light brown, and he laughs a lot.

HP: Are you happy these days?

Bowie: I've never been so happy in my life. I'm having a great time. I get enormous pleasure out of making records if I'm behind them, and not if they're just something I've committed to do. The last two especially ("Heroes" and "Low") I got right indulgent and did exactly what I wanted to do.

HP: You've got a videocassette machine and tapes here, but I don't see a stereo, or albums, in sight...

Bowie: Rock and roll doesn't interest me in the slightest. I'm much too old for that. (He's thirty.) I've come out of kindergarten, I'm in the big bad world of being a human being. I wouldn't even recognize one record if you played it for me. I think the last record I listened to was the Four Seasons.

HP: But you like "Heroes"?

Bowie: I was very unhappy with my writing style by the end of "Station to Station". I thought my work was deteriorating. So I had to sort of shake myself up and try to find new ways of writing. I thought, 'who can help me out and give me some ideas?', and I came up with Brian Eno...

It was one of the best moves I've made in a long time. It sort of revitalized my interest in music. This is the first time I've needed anybody like that in years.

I'm a born eclectic, everything I do includes everything I've ever heard or seen. There's very little original thought there, but it's the combination of what I do that I think is interesting.

Eno and I were like a couple of old women, we had lots to talk about. That was the mutual attraction. We spent fourteen minutes of every hour laughing, 10 to 15 minutes philosophizing — solving every cybernetic problem under the sun — and five minutes actually working. We were in the studio three or four weeks, but if you put all the minutes together, the actual working time was two and a half days.

HP: Why are you touring again this year?

Bowie: I need the money ... and I sort of owe it to people to tour every couple of years.

HP: How do you think this tour will "change your image". What are your plans?

Bowie: Not much change. I suppose it will be black and white and a bit murky. It won't be an extravaganza type thing, alive with visuals and characters, because I didn't write any characters in "Low" or "Heroes". They're straightforward experiments with writing. When I get onstage I'm just David Bowie. The music is roughly in the form of rock and roll because I use the rock and roll chord changes and equipment ... guitars and stuff, but I don't feel I'm a rock and roll artist.

HP: What are you? Actor, musician, painter...

Bowie: I think I paint rather well, but so far I've been afraid to have a show. Actor? Hmm ... a bit. I'm awfully reticent to discuss what I am. I'm a traveler really, have been for some time. (This year alone

David visited Africa - where he spent some time in Kenya with the Masai - Indonesia, Thailand, and Japan.)

In all seriousness, I think traveling is what I'm supposed to do. I did try to have roots ... a family, home, it didn't work for me. I don't want a home base at all.

People have said many things about me. Often what has happened is that if somebody said something I might have said, and I liked the idea, I'd adopt it. I'd think, 'oh, that's a good one, I'll be that for a week'. It led to some very interesting situations.

HP: Do you feel you've been the victim of your image rather than its creator?

Bowie: Well, people still ask me in interviews if I'm bisexual. I tell them it's none of their business. It's so trite, and I will not give in. Bugger off, I say. I'd love to ask them 'how's your wife? Do you sleep with her?' What bloody nerve...

I'd rather like to mind my own business. I don't like people probing into my life so I reveal very little, or lie about it as much as need be. But people probing into my life ... how dare they?



I think I talked about my private life twice. Then statements were thrown back at me. But I don't regret any of it, it was a way for me to get my music over.

One's led to believe that a public figure doesn't have a right to privacy, but if you want to be anonymous, it's quite easy. I find no trouble in spending nine - tenths of the year absolutely anonymous. I walk around all the time and don't get

recognized. There are two ways to walk down a street. One way is wanting to be recognized and you will be, the other way is not wanting to be and you won't.

My ego isn't involved with it at all. I've had all my satisfaction out of being recognized. I got over it fairly quickly. Of course, my physical appearance started to hamper me. But getting rid of the red hair helped.

HP: What about all that publicity last year when you returned to England and said only you could restore the country to its healthy economic state?

Bowie: Oh, what a to-do. I don't go after publicity, I drop enormous clangers and they become publicity. I suppose it was rash of me, but it was my reaction to what was happening in Europe. I think it's a dangerous situation, but I'm not going to talk about it. It always gets me into trouble. Rock stars should be seen and not heard.

HP: Why did you choose to make an appearance on Bing Crosby's TV Special?


Bowie: Well, I thought it was an unusual proposition. I mean not everybody gets the chance to do something like that. As for Bing, he was fantastic. That old man knew everything about everything. He knew rock and roll backwards, even if he didn't know the music. He knew us, and what we wanted. I'm glad I met him.

HP: You're far removed now from Main Man. But who was in control during that time when money was spent like water on champagne, limousines, capped teeth ... Was it DeFries, or really you, manipulating that whole thing?

Bowie: I absolutely did not choreograph that. I wish I had, then I would have been able to write about it. I hadn't a clue as to what was happening. It ended up like 'we are Main Man and we also have David Bowie', and I'd pout. After all, I was supposed to be the star, and my money ended up being the star. It got to a point where I'd refuse to go into the office because I hated everything about it.

I don't think I'm as machiavellian as people have said. I'm not quite the mastermind that people would have me be. They may have said that because everything I've done tends to be very successful, and it may have something to do with the fact that I'm very good. I have great faith in my artistic abilities, and I don't think that manipulation can work to that extent for that long a time. I think what I do is often very successful, some of it stinks, and some of it is highly successful. I'm a Capricorn, you see, so I won't show anything until I feel I can do it properly. I'll go away and hide and practice until I've got it right, and then come out and say, 'see, I can do it'.

I'm incredibly happy now, because I'm not ambitious anymore. I do have a very strong paternal streak, I'm a born father. I want more children, but not ego children; I'd like to adopt when my house is a little more in order. I get such enjoyment out of being with children ... now they are enjoyable things. You can stuff all your punk bands, give me three children instead. □



"People still ask me if I'm bisexual. I tell them it's none of their business. Bugger off, I say."

"I'd Be A Terrible Rock Artist" Says DAVID BOWIE

Part 2

by Lisa Robinson

Because David Bowie decided to make another film ("Just a Gigolo," recently shot in Berlin), his Japanese and Australian concert tour — due to begin in February — has been postponed until November. And the first few dates of his scheduled American tour (Vancouver, Seattle and Portland) were cancelled also.

("Just a Gigolo," described as "black comedy," was directed by David Hemmings, who also stars in the film. Along with Hemmings and Bowie, the film's stars include Sydney Rome, Maria Schell and Kim Novack. Bowie reportedly chose to do the picture because he adored the script, and really got along well with David Hemmings.)

What follows is the continuation of an interview between David Bowie and Lisa Robinson this past winter when David was in New York City promoting "Heroes" — prior to the "Just A Gigolo" filming in early 1978.

Lisa: Do you miss England?

David: Crikey, no. England?

Lisa: What is happening in England?

Well, I don't want to ask you what you think about punk rock because I think we did that once and I'm sure that everyone has asked you that. But being English — you did say something that was interesting. You said you thought outrage was good, anarchy was good, or people just saying "fuck you" again was good...

David: Talking about punk rock, I think

Andrew Kent

it's a shame. There are so many bands letting themselves be called punk bands. I think the worst thing about it all is that category is limiting some potentially very individual people with very individual styles of work. But as they believe it's actually a movement — I find it to be a movement in search of a theme, sort of like conceptual art in the '60s. You can only theorize about it — you can't actually experience it. A lot of what I've heard really shouldn't be categorized at all. I mean I think it's disastrous that Elvis Costello is called punk. He's London's Bruce Springsteen — it's that sort of effect — same chord changes.

Lisa: You've really been proven right about a lot of things — things you've started...

David: I call it luck...

Lisa: You think? You don't think you knew things that other people didn't? Or you were in the right place at the right time...

David: No, it was sort of arbitrary statements and I'm obviously a good verbal gambler. There were a number of things that one could have said and I jumped on one thing. In the past — if somebody said something about me that apparently I said and if I liked that idea I'd adopt that for a bit just to see what reaction it would get. I used to pick up a lot of what other people used to say about me and what I was like and say 'that's a good idea — I'll be that for a bit' and that led to some very interesting situations...

Lisa: Do you think you're never going to live down the whole androgynous glitter rock ... that whole number in the '70s...

David: No, I've got nothing to live down...

Lisa: What about the movie, "The Man Who Fell To Earth"? Do you feel that you were acting in that role or do you feel that it was very much you as some people have said?

David: Well look, I look at it in a different way. I'm not really interested in the movie very much. I've seen it once and that was enough. I enjoyed the process, I liked working with it. That's all it meant to me really. I haven't really got an opinion about it.

Lisa: It has a very dreamy quality to it — that whole Howard Hughes like thing about it.

David: Yeah, I like that. I thought that was fun. Well, that's Nick's (Nicholas Roeg, the director) best attribute, his subliminal sort of message thing that he does. He doesn't tell a straight narrative at all. I think he should — I think he could do bloody good straight narrative films but he likes to work on the subconscious level.

Lisa: You were so up on movies the last time that we talked. You said that was what you really always wanted to do...

David: Direct — no acting. I've never wanted to act that much. I don't want to be an actor — I'd like to make about 5 more under different directors and diverse sort of character parts just to know what it's like to be an actor so when I have to yell at them — I'll know why I'm yelling at them.

Lisa: Are you disciplined when you're making a film? Do you think that you get up on time, and you're good, and behave yourself...

David: Of course I am. Christ yes — I'm incredibly disciplined in everything I do. Monotonous — so disciplined...

Lisa: Do you think that your music is getting more avant garde?

David: No, not at all. I don't think it's avant garde. I think it's just music that doesn't get played very much and that generally is called avant garde. So stupid — I mean Brian (Eno) isn't avant garde at all. His stuff is perfectly enjoyable to listen to as long as you're not putting it on expecting to hear a rock and roll record. I mean, if you're having a bath or something and you put some of Brian's albums on — they're great. He's the first one to admit that...

Lisa: Rock and roll...

David: I have absolutely no interest in rock and roll.

Lisa: When you get out onstage you are putting yourself in the rock and roll sort of...

David: No, I'm just being David Bowie. I mean, everybody says I'm not rock and roll. Mick Jagger is rock and roll. No — I go out and my music is roughly in the format of rock and roll. Yeah — I use the rock and roll sort of chord shapes and things and equipment of rock and roll like guitars and stuff. But I don't feel like I'm a rock and roll artist.

Lisa: Do you feel that you have to get out on the stage and do "Rebel Rebel"?

David: I'd be a terrible rock artist — absolutely ghastly.

Lisa: Well, what do you think that is?

David: What — rock and roll people? They're sort of like — oh, I don't know. Paul Rodgers is — I mean, that's sort of rock and roll, isn't it?

Lisa: Do you think you've survived — well, you have survived things that would have done other people in...

David: Ummm. I'm very — again, I just put it down to luck. I persevere quite honestly and I've got a fair amount of discipline which keeps me out of deep water.

Lisa: What about the periods especially when drugs were involved? I don't really know how bad you were, but the word was that things were pretty bad...

David: Wasn't a pleasant part of my life, no.

Lisa: Did you ever wonder at that time that you wouldn't get through it?

David: Yes, a few times. A few times I had some dreadful moments — really bad. Always wondering whether to bring the doctor in the room — stuff like that. Last minute decisions. Absolutely living on the wire, I mean it's not ... That's why I had to leave Los Angeles.

Lisa: How is your business and financial situation?

David: A lot better than it ever was. Yes — it's pretty steady.

Lisa: Are you in control of it?

David: Absolutely, totally — all the way down. I've only got three people working for me and everyone's on salaries.

Lisa: And you trust them?

David: I don't have to trust them —

everything's in my name. I get the money. *Lisa: Main Man ... wasn't that all your own doing?*

David: Of course it was. I mean it was such a bizarre situation. Ha, ha, ha. God, that was so peculiar.

Lisa: There's always that theory that somebody is doing somebody else's dirty work. You know what I mean — it's like people don't take the responsibility for it themselves...

David: Oh very much so — in those days with Main Man, yeah. DeFries would do what he called dirty work and then tell me afterwards what he had done...

Lisa: It wasn't as per your instructions?

David: No. I mean the very first few months I had a very definite idea of what should be happening and I soon lost all control. Completely, absolutely.

Lisa: I always thought you were so smart or so sort of clever about it...

David: Ahhh! Do you know how much money I missed? Oh my God! I lost millions, millions...

Lisa: He still gets money from you, doesn't he? (Tony Defries, Bowie's former manager.)

David: Oh yeah, he's very rich.

Lisa: At one time did you think he was saving you from something? Or that he had come along and he would be able to...

David: Like a fool, I thought he would be a very good manager — ha ha ha. But I mean it ended up as a position of we are Main Man, and we also have David Bowie. I mean, it sort of ended up like that and I'd stand there and pout. After all I was supposed to be the star, and my money became the star.

Lisa: Why do you think people have thought of you as Machievellian?

David: Because everything I do tends to be very successful and it may have something to do with the fact that I'm very good, not necessarily that I manipulate. But that doesn't often occur to people. I have great faith in my artistic abilities ... Some of what I've done stinks...

Lisa: What do you think stinks?

David: Oh — parts and bits I think. "Pinups" is a foolish sort of breather. I thought "Alladin Sane" didn't come off very well. I thought "Diamond Dogs" is tremendous. It's still one of my favorite albums. Bits and pieces of "Station To Station" are all right. "Young Americans" I can't make up my mind about. Yes I can — do I play it? No, I don't. Maybe I don't like it. Ummm, I like most of "Ziggy Stardust", I like all of "Low," and I like everything on "Heroes," except "The Secret Life Of Arabia" which I sort of stuck on the end cause I was short of a track.

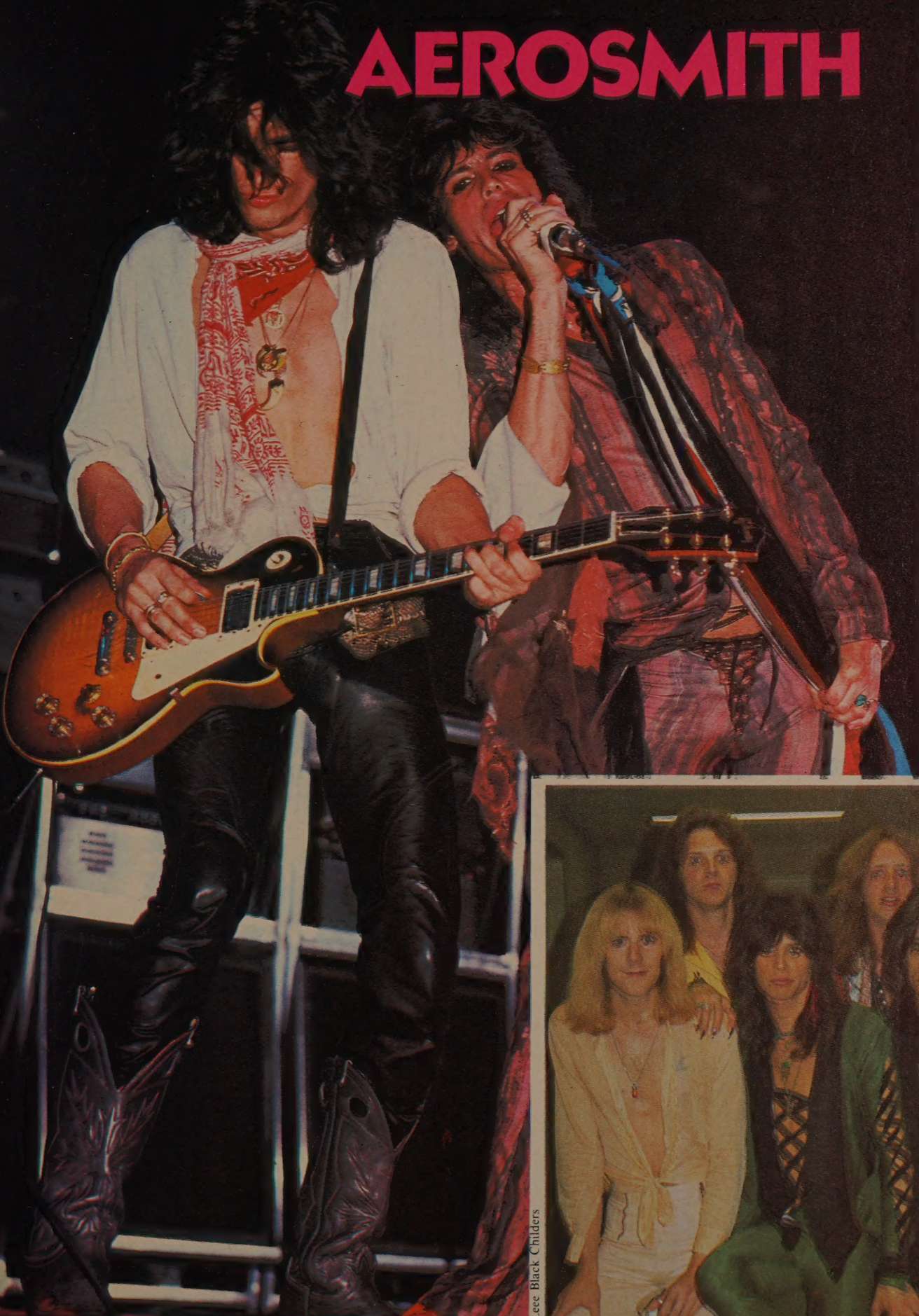
Lisa: Is there anything that you're really ashamed of that you've ever done? Or embarrassed by? I mean, when you look back at those early tours, or the clothes, or the costumes...

David: Oh no — I think all that was terrific. I thought that was great for its time and in its place — it was interesting.

Lisa: What would you like to do now? What would interest you?

David: I'm doing it. □

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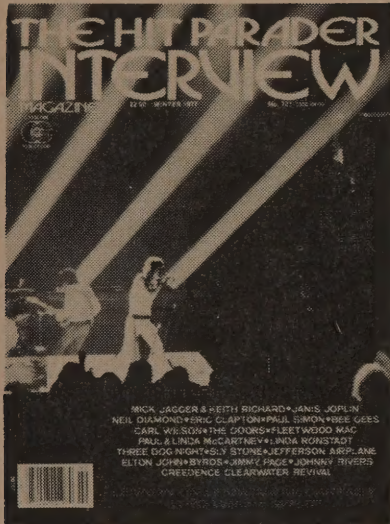
Singles

Keep Yourself Alive (EK 45863) October 1973
Liar (EK 45884) February 1974
Seven Seas Of Rhye (EK 45891) June 1974
Killer Queen (E 45266) November 1974
Keep Yourself Alive (E 45268) July 1975 (re-release)
Bohemian Rhapsody (E 45297) December 1975
You're My Best Friend (E 45218) May 1976
Somebody To Love (E 45362) November 1976
Tie Your Mother Down/Drowse (E 45385) March 1977
Long Away/You And I (E 45412) June 1977
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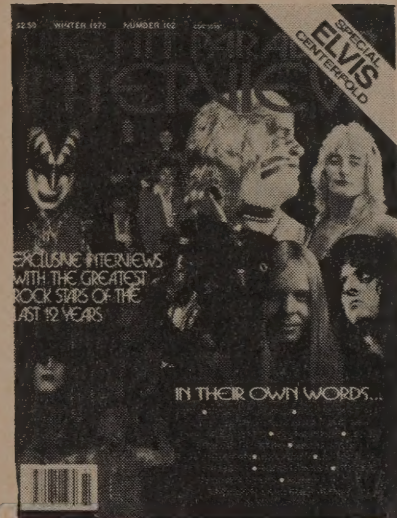


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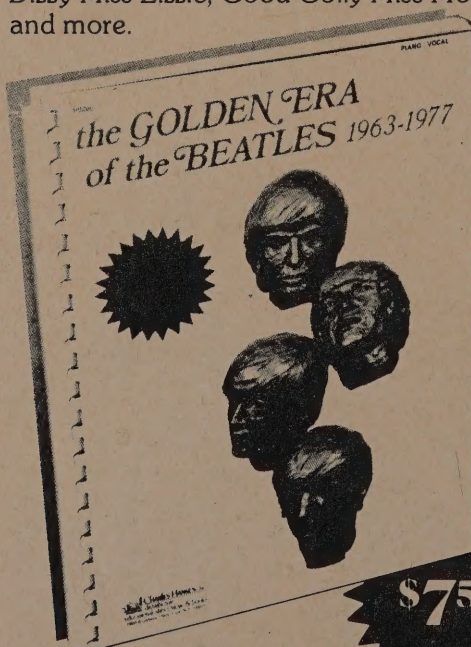
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